Bead & Button

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20+ Stash buster ideas!

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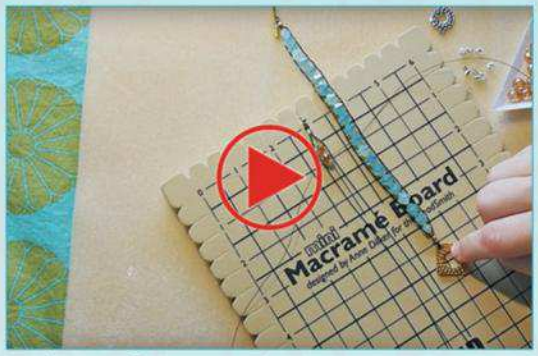

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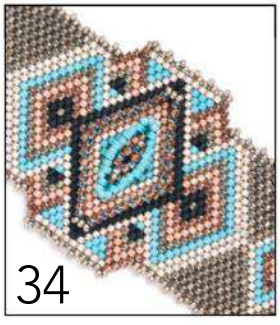

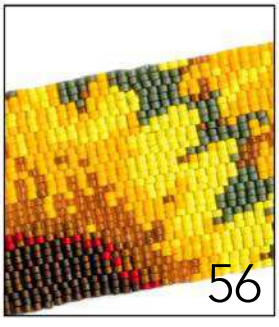

STASH BUSTER

Look for this icon throughout the issue for great stash busting ideas!

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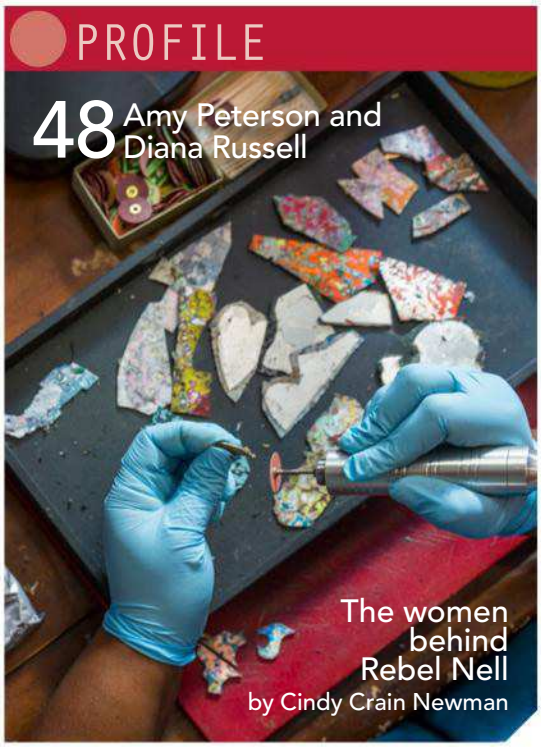

B&B extra
Subscribers, download your August issue of B&B Extra on August 1 at facetjewelry.com/extra
Diamonds and daggers bracelet by Caren Smith
Pyramids bracelet by Adriana Banyárová
Baroque diamond earrings by Margherita Fusco
Underwater beaded box by Katie Dean

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To new adventures

For lots of people, summertime is for lounge chairs and lazy weekends. But I'm a northerner, which means I'm cooped up inside for almost half the year. Once the temperatures turn from frigid to friendly, I'm too excited to sit down for long. Summer is the time to shake up my routine.

It's with this mindset that I share with you my newest adventure. After 15 years of working at Kalmbach Media (12 of them at *Bead&Button* magazine), I've enrolled in a class that will require my full-time attention. For that reason, I've stepped down as editor of *Bead&Button* magazine and FacetJewelry.com.

Happily, I will continue to be involved as a Contributing Editor, so I will still have a front-row seat in this creative classroom. And all of my colleagues will still be available for bead chats – just check the list of names on Page 5 to see who they are.

I am grateful to have had the opportunity to work with so many talented bead and jewelry artists. Working with all of you, I've been able to share exciting designs, ideas to enhance beading skills, and inspiring stories about the ways beading has enriched and improved lives. Personally, I can attest to the benefits of beading, to the sense of satisfaction derived from creating beautiful things with colorful bits of glass and stone, to the self-confidence gained by developing one's preferred color palette or design sense. I came to beading at a challenging time in my life and, in many ways, the beads have helped me through by bolstering my ability to solve problems and by embellishing my life with color and sparkle.

It is now time for me to move on to another chapter in my life. I have many fond memories of my time at *Bead&Button* and hope to create many more in my new role. Best wishes to everyone — see you on the beady side of life!

Julia Gerlach

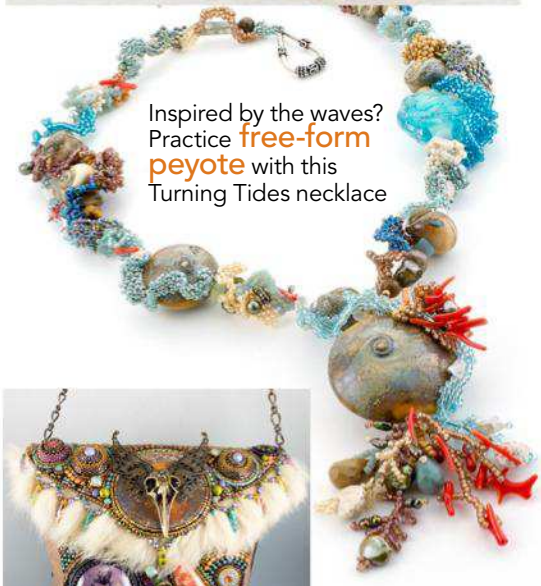
Editor, Bead&Button
editor@beadandbutton.com

FIND THE BEAD STRAND

Join the fun!
Find the hidden picture of a bead strand (exactly like the one above) and contact us at editor@beadandbutton.com by September 7 with the page number the strand is on (put "Find the Bead Strand" in the subject line). We'll pick a name at random the following week to win a copy of Renee Kovnesky's new book, "Exquisite Stitching with Multi-Hole Beads." Good luck! Congratulations to Kay Houtzel of Loda, IL, who found the strand on p. 70 of the April issue!

facet
JEWELRY MAKING START TO FINISH
Visit **FacetJewelry.com** for new posts every day: projects, videos, blogs, galleries, design challenges, and special content just for *Bead&Button* subscribers.

Learn about Hubble Stitch with Melanie de Miguel.



Inspired by the waves? Practice free-form peyote with this Turning Tides necklace

Sherry Serafini's Top Five Reasons to love bead embroidery!

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Learn vertical construction techniques with Marcia Balonis

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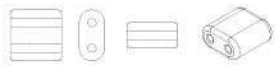

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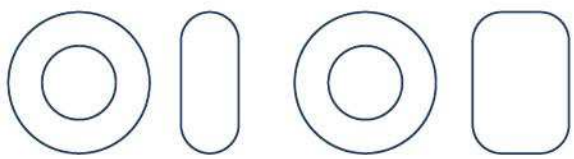

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What's Happening >>

To download this free pattern, visit internationalbeadingweek.com.

Bead Week

INTERNATIONAL BEADING WEEK IS JULY 28–AUGUST 5, 2018

Share your love of beads with the world! The idea started at a guild meeting in the UK, and has grown into a worldwide effort to celebrate our passion for stitching with beads. The mission is to educate and encourage the wider public to participate in beading, and to support bead suppliers. To ignite and connect far-reaching events, the group is encouraging bead bombing (similar to yarn bombing): Use beaded bands or chains to decorate your International Beading Week venue, whether you are celebrating at home, in public spaces, or at your local beading shop. Spread your beading love!

The work of Nancy Josephson

ROADTRIP WORTHY

If you're in, or traveling near, the Baltimore area, don't miss The Great Mystery Show at the American Visionary Art Museum. "From psychics to physicists, the show artfully peels away the veil from the unknown," the exhibit organizers tell us. Among the 39 visionary artists on display, don't miss the work of bead artists Nancy Josephson, Jan Huling, and Betsy Youngquist, who display their unique mixed media creations. The exhibit is showing now until September 2, 2018.

Society Spotlight

NEW JERSEY STATE BUTTON SOCIETY SPRING SHOW
Titusville, NJ; September 8, 2018
newjerseystatebuttonsociety.org
Admission: $2 for members and visitors; no charge for juniors under 17 years.

AMERICAN KUMIHIMO SOCIETY GATHERING 2018
Tampa, FL; October 26–28, 2018
aksgathering.com
Three days of classes with acclaimed instructors, including Makiko Tada, Jacqui Carey, Giovanna Imperia, Adrienne Gaskell, and others!

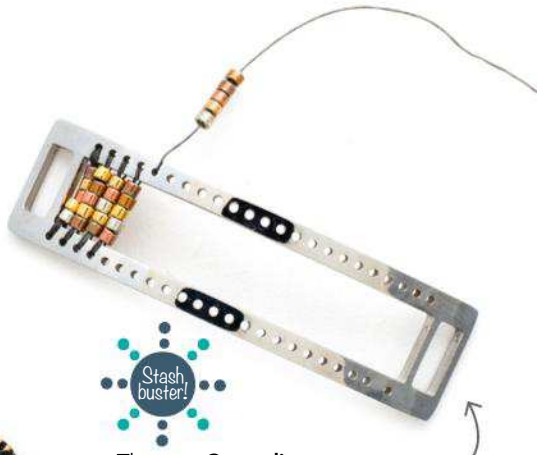
HAND CRAFTED TREASURES

PASADENA BEAD & DESIGN SHOW
Pasadena, CA; July 26–29, 2018
beadanddesign.com
Buy direct from artisans who are selling beads, gemstones, findings, fabric, leather, and more. A $10 admission is good for all four days, and gives you access to the 30,000-square-foot exhibit space with 300 exhibits. Plus, 150 workshops are offered!

Allene Rose is one of the many talented bead artisans at the Pasadena show.

what's new?

NEW BEADS TO LOOK FOR AT YOUR LOCAL OR ONLINE BEAD STORE



The new **Centerline components** are great for stash busting. Stitch a pattern or random colors between the evenly spaced holes for a beautiful stitched component to attach to leather or ribbon. Also available are bangles, ring cuffs, and earrings. Look for them at a bead store near you.

The Spot and Whiskers collection is a new theme by TierraCast for the pet lovers out there. It includes the Spot dog charm, Whiskers cat charm, dog house charm, bone charm, and paw print button, and are available in antique silver and gold.

Another new theme by Tierra-Cast is called **Vida más Dulce** and is a continuation of the Dulce Vida collection. Included are crimpable end caps, two-hole buttons, crescent links, and a puffed bead; available in antiqued pewter and brass ox (similar to antiqued brass). Watch for them at your favorite local or online bead store.

HOT FINDS

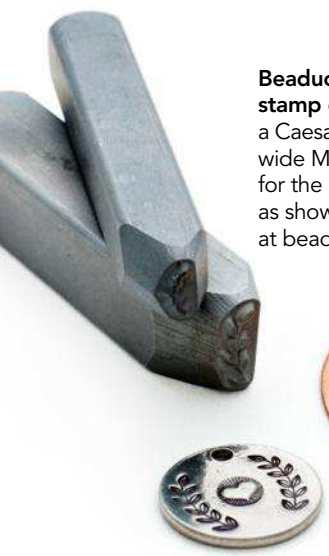
Customize your jewelry with **DIY bracelet, ring, and earring bases from Gita**. Just add your favorite stones or crystals for a one-of-a-kind look. Find them at gita-jewelry.com or a bead store near you.

NEW BEADS

StormDuo beads have a unique S-shape that is sure to inspire beaders. This new two-hole bead measures 7 x 3 mm, and comes in a variety of colors. Look for them at potomacbeads.com and other bead stores.

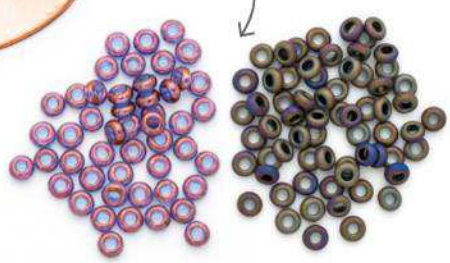
The **Lily petal bead** is another option for beaded flowers or just to add a different dimension to your beadwork. This new bead is curved, measures 4 x 6 mm, and has one hole. Available at bead stores.

New shimmer and opalescent finish is now available on many of your favorite beads. Available at your local or online bead store.



Beaducation has 13 new stamp designs, including a Caesar branch border and wide Moroccan arch. Look for the other new designs as shown on the samples at beaducation.com.

Demi beads are now available in size 6º. The size is the same as regular 6ºs (4 mm), but they're only 1.9 mm thick. Look for this new size along with 8º and 11º Demis at a bead store near you.



NEW FINISHES

Panic Button

by Diane Fitzgerald

Q I LOVE to stitch peyote patterns, but find I frequently get off track when following a Word chart or pattern. Do you have any suggestions to make this easier?

A Allow me to introduce you to the Bead-Line Guide!

DIFFERENT WAY TO WORK

Charts are a wonderful visual aid. They allow you to see intricate patterns, and make it easier to document your progress as you work. I share your love of patterns and have worked them from both charts and text, but find most people prefer a chart. The following is my solution to keeping on track with a chart: the Bead-Line Guide **(figure 1)**.

This device has two rows of solid color bead shapes identical to the bead grid on the chart you are working. I invented it when I wrote the book of repeating patterns for peyote stitch in 1995, *Counted and Charted Patterns for Peyote Stitch*. It is designed to provide a clear guide showing exactly which beads are in each row. It is placed just below the row you are working and is shifted to the right or left by one row as you work right to left or left to right down the pattern.

DIY GUIDE

You can easily make your own Bead-Line Guide as follows: Make a photocopy of your pattern (and while you're at it, you might wish to enlarge your pattern). On one copy, color in two rows of the pattern with a black marker. Carefully cut out these two rows.

To make the strip more durable, place it on one-half of 2-in. wide clear tape, then fold the tape in half to cover the reverse side. Hold the Bead-Line Guide in place on your pattern with a piece of removable tape or tape the guide to a clear plastic ruler. You could also print your Bead-Line Guide on an acetate sheet, similar to those used for overhead transparencies **(figure 2)**.

WORDIER WAY

If you are a more text-oriented beader, or have small patterns that repeat horizontally and vertically, you may wish to count the sequence of beads in each row and write them down. Use the Bead-Line Guide to indicate the row, and write down each bead as it occurs in the row. For example, Row 37: 3 red, 4 blue, 2 green, etc. If a sequence of two or more beads are repeated, put the sequence in parentheses followed by an "X" (to indicate the sequence is repeated within the row) and the number of times the sequence should be repeated. For example the sequence: 1 Light, 2 Dark, 1 Light, 2 Dark would be abbreviated (1L, 2D) x 2.

FIGURE 1

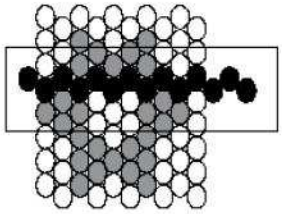


FIGURE 2

The Bead-Line Guide laid over a graphed pattern.

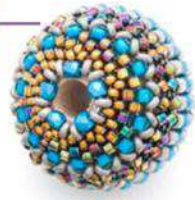
CHECK YOUR WORK

Save yourself frustration. Check off each row as you complete it and take the time to compare your new row to the pattern. This saves lots of ripping.

B&B Bead&Button magazine

WATCH FOR IT!

Coming in the next issue



Beaded beads are back and better then ever! Watch for Jessica Burns Lawhorn's designs.

Learn June Malone's technique for 3-D peyote earrings.

Stitch your way to the holidays with this beaded ornament cover by Cathy Andrews.

DESIGN CHALLENGE WINNERS

View them all on FacetJewelry.com.

Rosemary Holland

PRETTY IN PINK challenge winner • "Roses in pink" • Bead embroidery showcases a botanical cabochon, herringbone stitched flowers, and a spiral rope made with two sizes of seed beads.

Rebecca Whelan-Martin

PRETTY IN PINK Reader's Choice winner • "Pink deco necklace" • Swarovski cup chain links, bugle beads, SuperDuos, and seed beads adorn this delicate piece.

Karin Granstrom

EASY BEING GREEN challenge winner • "Autumn forest" • Layered Russian leaves hang from a twisted band of Toho seed beads with peyote and brick stitch necklace straps.

Melanie April Harris

EASY BEING GREEN Reader's Choice winner • "Flutter-by garden" • A twisted herringbone stitch rope supports leaf fringe, herringbone bell flowers, and brick stitch monarch butterflies.

ENTER TO WIN >>

We invite you to participate in our monthly design challenge! Create or share an original design that fits the monthly theme. If your piece is chosen as a winner, it may be featured here in the magazine as well as on our website, FacetJewelry.com.

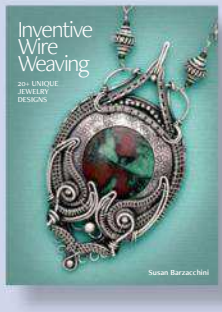
JULY-AUGUST 2018 THEME: ROAD TRIP!

Summer's here, and it's time to hit the road! For this Facet Design Challenge, we're looking for jewelry inspired by your travels. Are you off to the beach, or heading for a cabin in the mountains? A grand tour (or a backpacking trip) across Europe, or a road trip in a convertible down Route 66?

From souvenirs to found objects to favorite snapshots from your camera, incorporate your past travels into your creation. Or, just make a piece inspired by a fond memory of the good old summertime. Be sure to share the specific memory that inspired your creation with us when you submit your image!

This month's contest will be two months long, so you'll have plenty of time during those lazy summer afternoons to catch a nap — and also make something fabulous!

Bead Reads



INVENTIVE WIRE WEAVING

by Susan Barzacchini

Looking to expand your knowledge of wire techniques? Susan's new book offers intricate designs, which incorporate beads, stones, and other materials to make bracelets, earrings, pendants, necklaces, and rings. It's a great addition to your library!

Kalmbach books
Jewelryandbeadingstore.com

LUSH & LAYERED BEADWEAVING

by Marcia Balonis

If you're eager for new designs using multi-hole beads, this volume shows you how to start with a base layer of beads and embellish them in new ways. The 20+ projects are rich, colorful, and full of dimension.

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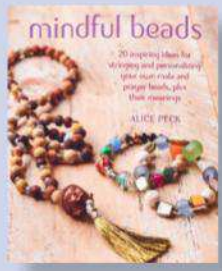

MINDFUL BEADS

by Alice Peck

Many people enjoy creating jewelry with personal meanings — growth, spirituality, and beliefs. Alice explores 20 different ways beads can be used in everyday life, such as for rosaries, memory strands, and power beads. Find new importance to your beads.

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Seed bead

For Royalty Necklace

I love to play with colors and patterns using Delica beads, creating jewelry to match my clothes. The colorway in my necklace was selected to coordinate with my favorite jacket, and I feel like a princess when I wear it. After the pendant section of the necklace was complete, I used turquoise beads, Swarovski crystals, metal heishis, Delicas, and seed beads for fringe and to attach the smaller components to the pendant. Then I embellished the smaller components with additional beadwork patterns to give it dimension.

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See page 34 >>
for Malone's bracelet, which complements her necklace.

Underwater Beaded Box

My design was inspired by the color of the Gem-Duo beads in the lid. They looked like water, so I wanted to create a beaded box that looked like an aquarium. I used tubular and circular peyote stitch with increases and decreases to make the self-supporting box, complete with swimming fish.

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BB extra **Subscribers, look for the instructions for this box in the *August B&B Extra*!**

details

Viva

A triangular shaped stone was my inspiration for this necklace. I worked neck straps off the sides of the triangle and created diagonal stripes using different colors. The neck straps have a unique slant that works well with the overall design. I finished the piece by hanging pearl and crystal embellishments from the stone.

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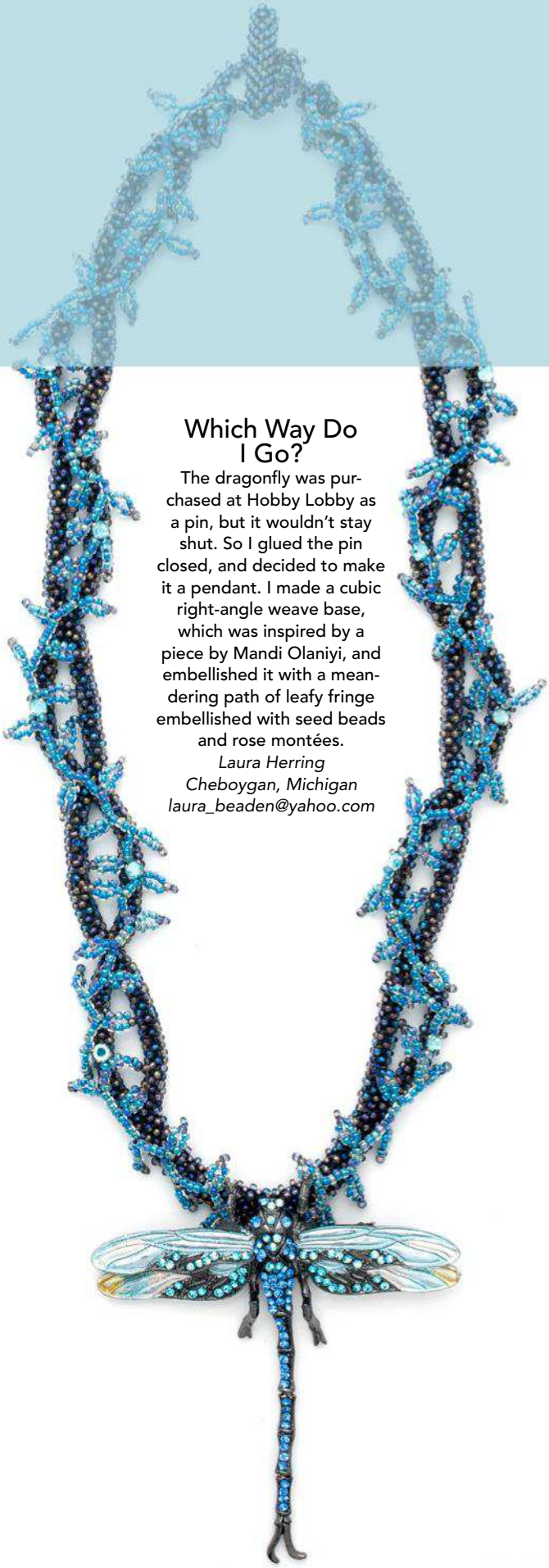

Which Way Do I Go?

The dragonfly was purchased at Hobby Lobby as a pin, but it wouldn't stay shut. So I glued the pin closed, and decided to make it a pendant. I made a cubic right-angle weave base, which was inspired by a piece by Mandi Olaniyi, and embellished it with a meandering path of leafy fringe embellished with seed beads and rose montées.

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Bead substitutions

Don't have the exact beads on hand for the project you want to make? Dig through your stash, and look again — maybe you do!

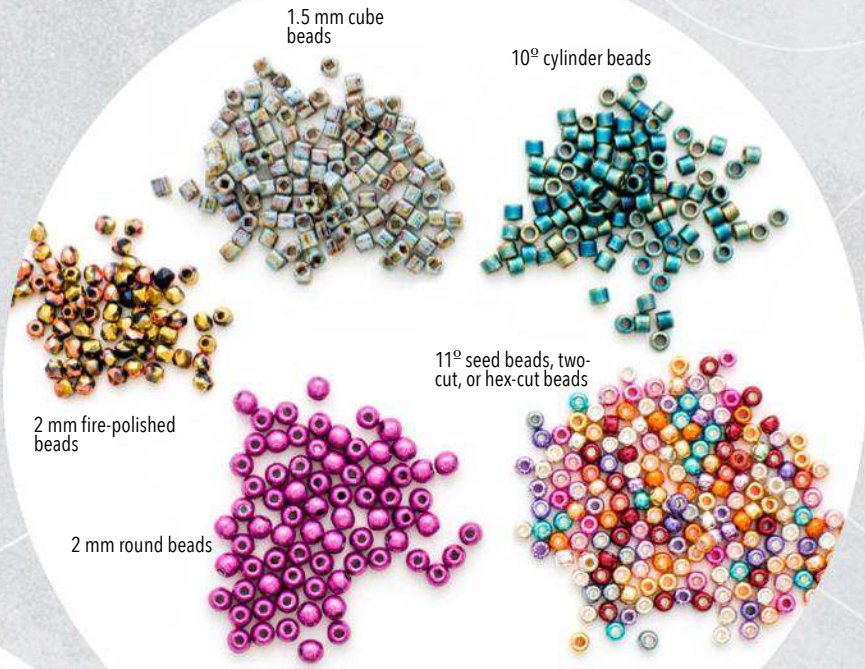
by Julia Gerlach

Stash buster!

Seed beads, cylinders, and SuperDuos. Tiles, Tilas, and Trinities. Disks, drops, and domes. There are so many types of beads these days that it's IMPOSSIBLE to keep them all on hand. And so frustrating to see a pattern you want to make but not have the beads available to make it!

But, if you are willing to do a little experimentation and are open to putting your own spin on a pattern (and have it turn out looking a little different than what was published), you may be able to put your stash to work and use beads you already have on-hand in place of a specified bead that you don't own.

So, next time you're faced with a situation like this, take a look at the beads that are shown together below. Each group contains beads that are of similar shape, size, and hole orientation in the case of two-hole beads. Note that the beads within a group are slightly different in both size and shape, so you may need to make minor modifications to the design to accommodate the switch. But if you can roll with it, you may find that you have beads in your stash that you can swap for those more elusive varieties. Rock that stash! **BB**


1.5 mm cube beads
10º cylinder beads
11º seed beads, two-cut, or hex-cut beads
2 mm fire-polished beads
2 mm round beads
REALLY SMALL BEADS

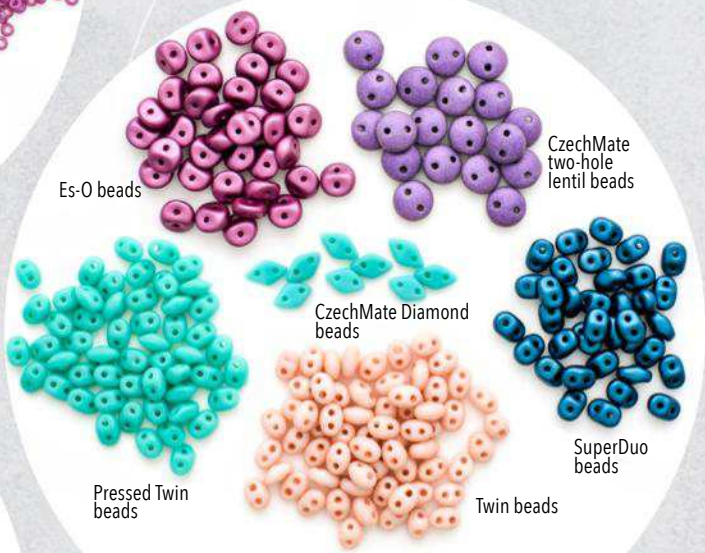
8º cylinder beads
3 mm round beads
3 mm bicone crystals
3 mm fire-polished beads
8º seed beads
2 x 3 or 3 x 4 mm rondelles
3.4 mm magatama beads
SMALL BEADS

FLAT TRIANGLES

MEDIUM BEADS

TEENY-TINY BEADS

TWO-HOLE OVALS & MORE

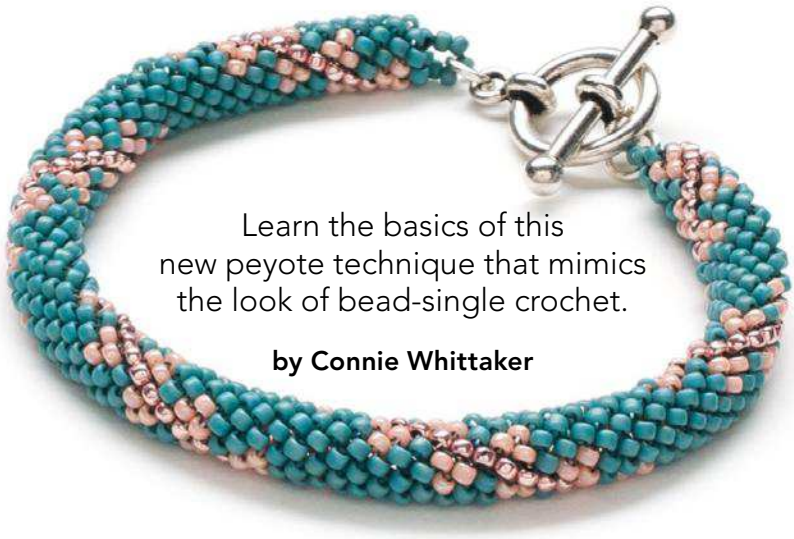


DROPS

TUBES & RECTANGLES

FLAT SQUARES

Peyote with a twist — not crochet



Learn the basics of this new peyote technique that mimics the look of bead-single crochet.

by Connie Whittaker

Stash buster!

materials
beginner zigzag bracelet
8¼ in. (21 cm)

- 11º seed beads
  - **3 g** color A (Toho PF552, permanent finish galvanized sweet blush)
  - **7 g** color B (Toho 2634F, semi-glazed turquoise AB)
  - **3 g** color C (Miyuki 596, opaque tea rose luster)
- **2** 6 mm jump rings
- **1** toggle clasp
- Fireline, 6 lb. test
- beading needles, #11 or #12
- **2** pairs of chainnose, bent-nose, and/or flatnose pliers

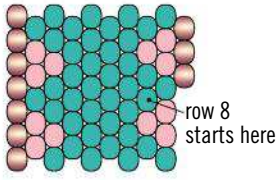
wrapped in flowers necklace (p. 24)
red/green/blue colors
21 in. (53 cm)

- 11º seed beads
  - **4 g** color A (Toho 29AF, silver-lined frosted black diamond)
  - **5 g** color B (Toho 25CF, silver-lined frosted ruby)
  - **1 g** color C (Miyuki 4F, matte silver-lined dark gold)
  - **10 g** color D (Toho 24BF, silver-lined tr. matte peridot)
  - **5 g** color E (Toho 33F, silver-lined matte light cobalt)
  - **5 g** color F (Toho 35F, silver-lined matte sapphire)

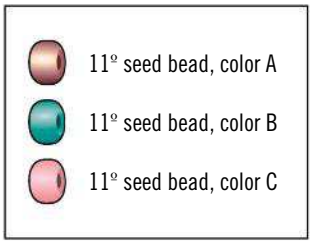
Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

basics, p. 64
- peyote stitch: flat even-count
- attaching a stop bead
- ending and adding thread
- opening and closing jump rings

FacetJewelry.com/basics



PATTERN



This new technique, "peyote with a twist — not crochet" (pey-twist for the remainder of this article) was developed by Gerlinde Lenz which uses peyote stitch to achieve the same look as bead-single crochet. It is easy to learn and works up quickly. There are two different techniques of pey-twist: the single-column seam, which is shared here (with Gerlinde's blessing, of course!), and the double-column seam, which will be covered in the October issue of *Bead&Button*.

Pey-twist starts with a flat even-count swatch of peyote-stitched beadwork. The width and number of rows can vary between designs. To learn the technique, you will start with a piece that is 10 beads wide and seven rows long.

BEGINNER ZIGZAG BRACELET

Starter strip

1) On a comfortable length of thread, attach a stop bead, leaving a 12-in. (30 cm) tail. Starting at the upper-right corner of **figure 1**, pick up a color A 11º seed bead, eight color B 11º seed beads, and an A.

2) Following the **pattern** or the Word chart (available at FacetJewelry.com/resourceguide), work five rows in flat even-count peyote stitch to create a swatch with a total of seven rows **(figure 1)**. Remove the stop bead.

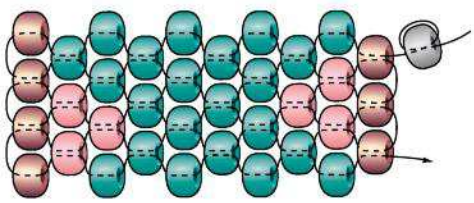


FIGURE 1

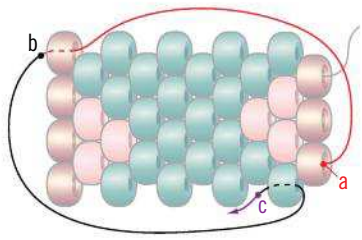


FIGURE 2

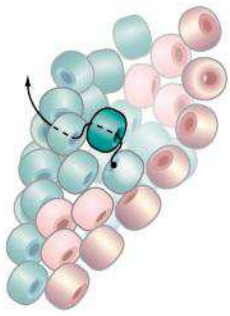


FIGURE 3

FIGURE 4

FIGURE 5

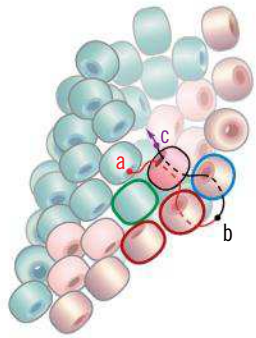


FIGURE 6

Joining the strip

Position your beadwork with the tail in the upper right-hand corner and your working thread in the lower right-hand corner. With the working thread and leaving the beadwork flat, cross over the beadwork diagonally, and sew through the A in the upper left-hand corner, with your needle pointing away from the beadwork **(figure 2, a–b)**. Cross back over the beadwork, and sew through the last bead added (last up-bead) in the seventh row, with the needle pointing toward the center of the beadwork **(b–c)**. Tighten the beadwork to curve the corners upward and bring them together **(photo a)**. Turn the beadwork so the tail is now positioned downward and the working thread is still exiting the B **(figure 3 and photo b)**.

Adding rows

You will now begin working rows of peyote stitch along the top edge of the tube. Do not use tight tension when stitching the rope; an even, moderate tension works best. When adding rows that go left, the beads will be added as you move up toward the point of the beadwork. When adding rows that go right, the beads will be added as you move down toward the V in the beadwork. As you finish the row heading downward, you will be attaching it to the seam beads. The color A beads in this pattern will be your seam beads.

1) Work row 8 in peyote stitch to the left (or upward): Pick up a B, and sew through the next B **(figure 3 and photo c)**. Repeat this stitch three more times, sewing through the A at the tip for the last stitch **(figure 4 and photo d)**.

2) Work row 9 in peyote stitch to the right (or downward): one A, and three Bs **(figure 5)**.

3) To work the last stitch in row 9 and work a turn, pick up a C. If you look at the beads near the V in the beadwork in **figure 6**, you will notice that the last down-bead (outlined in green) is sitting adjacent to two seam beads (outlined in red). Sew down through the upper of these two seam beads **(a–b and photo e)**. Continue up through the following A seam bead above the one your thread is exiting (outlined in blue), and sew back through the C just added to step up and be in position to start the next row **(b–c and photo f)**.

4) You are now ready to start row 10 **(photo g)**. Work as in steps 1–3, following the pattern or word chart for rows 10–13, and then repeat rows 8–13 for the desired length of the rope, allowing approximately 1¼ in. (3.2 cm) for the clasp. End and add thread as needed.

tip When ending and adding thread, do not end the original working thread until you have added a new working thread and it is exiting the same bead your original working thread is exiting. Then end the original working thread.

Ending the rope

You need to fill in the V area at the end of the rope to close it off evenly without adding more length before attaching a clasp.

1) Follow the established color pattern with these changes:

- Work an upward (left) row of peyote with three stitches instead of four **(photo h)**.
- Work a downward row with four stitches instead of five.
- Work an upward row with two stitches.
- Work a downward row with three stitches.
- Work an upward row with one stitch.
- Work a downward row with two stitches.

2) Sew through the up-beads at the end of the rope to draw them into a ring, and retrace the thread path to tighten.

3) Pick up five As, and sew through the opposite bead in the ring to form a loop. Continue back through the beads just added and the bead your thread exited at the start of this step, going in the same direction **(photo i)**. Retrace the thread path through the loop, and end the working thread.

4) With the tail thread exiting the tip bead, work as before to add one more downward row following the established pattern. Repeat steps 1–3 to complete this end of the rope. End the tail.

5) Open a jump ring, and attach half of the clasp to the loop on one end of the rope. Repeat at the other end of the rope.

Bonus pattern

a

b

c

d

e

f

g

Tips for single-column seam patterns

- If you lose your place while stitching a pattern, look at the last couple of rows you stitched on the inside of the tube, not the outside of the tube. The inside of the tube reflects the pattern as it is stitched. The outside is a mirror image of the pattern.
- The number of beads per row and the number of rows needed before joining may vary between patterns, which will change the diameter of the rope.
- Other beads like 15º and 8º seed beads and cylinder beads can be used in pey-twist patterns. **Great stash buster!**

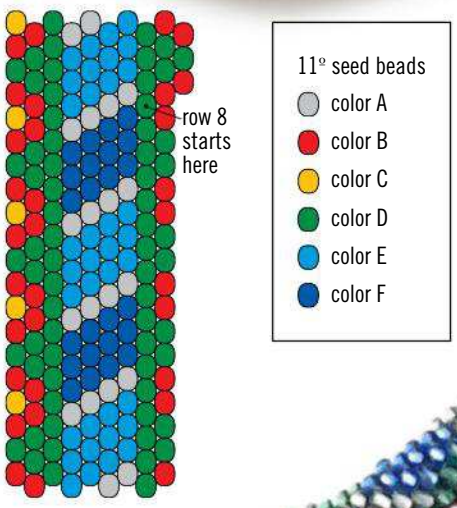
h

i

Peyote with a twist

wrapped in flowers necklace

Now that you've mastered the basic technique, try this flowered pattern by Gerlinde Lenz. It will start the same as the beginner zigzag pattern with a piece of peyote that is 10 beads wide and seven rows long. Join the beadwork as before after row 7. Continue the pattern starting with row 8. The seam beads will have a variety of colors, not just one like on the beginner pattern, so follow the pattern or word chart carefully. The Word chart is available at FacetJewelry.com/resourceguide. End the necklace the same way as the beginner pattern. **B&B**



PATTERN

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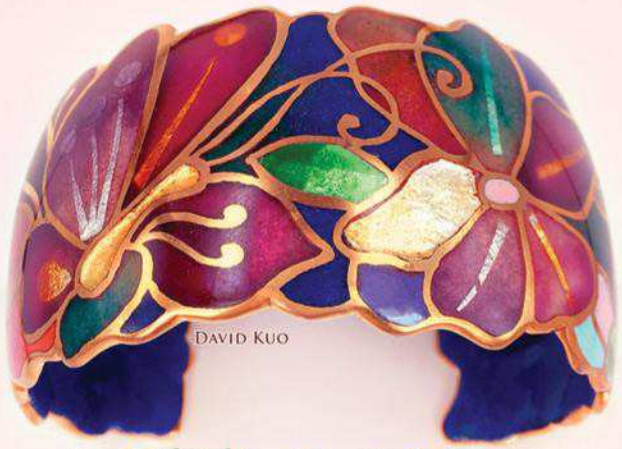

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RAW POWER PENDANT

designed by
Barbara Hoffmann

DIFFICULTY ●●●●○

tubular peyote / CRAW

materials

green pendant 1⅝ x 2 in. (4.1 x 5 cm)

- **1** 14 mm rivoli (Swarovski, vitrail medium)
- **1 g** 8º seed beads (Toho 221, bronze)
- 11º seed beads
  - **4 g** color A (Toho 1830, mint-lined topaz rainbow)
  - **2 g** color B (Toho 221, bronze)
- **2 g** 11º cylinder beads (Toho Aiko 221, bronze)
- **1 g** 15º seed beads (Toho 221, bronze)
- Fireline, 6 lb. test
- beading needles # 11 or # 12

Find info for the alternate colorways at **FacetJewelry.com/resourceguide**

basics, p. 64

FacetJewelry.com/basics

- peyote stitch: tubular
- cubic right-angle weave
- ending and adding thread

Feast your eyes on this stunning pendant featuring a beaded bezel suspended in a ring of cubic right-angle weave.

BEZEL

1) On 1 yd. (.9 m) of thread, pick up 36 11º cylinder beads. Leaving a 6-in. (15 cm) tail, sew through all the beads to form a ring, and sew through the first few beads again. These beads will shift to form the first two rounds as the next round is added.

2) Work a round of peyote stitch using cylinders, and step up through the first cylinder added.

3) Work two rounds using 15º seed beads, stepping up at the end of each round. Pull snug so the beadwork begins to cup.

4) Sew through the beadwork to exit a cylinder in the first round, and place the 14 mm rivoli face up into the beadwork. Stepping up at the end of each round, work two rounds using 15ºs **(figure 1)**. Sew through the beadwork to exit the center round of cylinders **(figure 2, a–b)**.

5) Pick up a cylinder, and sew through the next cylinder in the same round **(b–c)**. Repeat this stitch nine times **(c–d)**, and sew through the next seven cylinders as shown to exit a cylinder in round 1 **(d–e)**. Pick up a cylinder, and sew through the next cylinder in round 1 **(e–f)**. This cylinder should be centered opposite the 10 cylinders just added. End the threads.

CRAW RING

1) On a comfortable length of thread, pick up a 15º and three color A 11º seed beads. Leaving a 6-in. (15 cm) tail, sew through the beads again to form a ring (not shown in the figure for clarity), and sew through the 15º and next two As **(figure 3, a–b)**. Working in right-angle weave, pick up three As, and continue through the A your thread is exiting and the next two As **(b–c)**. Pick up an A, a 15º, and an A, and sew through the A your thread is exiting and the following A and 15º **(c–d)**. To form the strip into a ring, pick up a color B 11º seed bead, and continue through the end 15º of the first stitch **(d–e)**. Pick up a B, and sew through the end 15º of the last stitch **(e–f)**. Sew through the four beads at the bottom of the unit and the four beads at the top of the unit (a B and three As on each side) to tighten. This completes the first cubic right-angle weave (CRAW) unit.

2) Each new CRAW unit will be worked off the top four beads of the first unit, so position the first unit with the B on the top right and an A in the back, top left, and front. Sew through the beadwork to exit the top-right B with the needle pointing away from you. These top four beads are also the bottom four beads of the next unit.

3) Work in CRAW to form the next unit as follows:

Right-face stitch (RF): Pick up a 15º, a B, and a 15º, and sew through the B your thread is exiting and the bottom-back A.

Back-face stitch (BF): Pick up two As, and sew through the adjacent 15º in the previous stitch, the bottom-back A, and the next bottom-left A.

Left-face stitch (LF): Pick up two As, and sew through the adjacent A in the previous stitch, the bottom-left A, and the next bottom-front A.

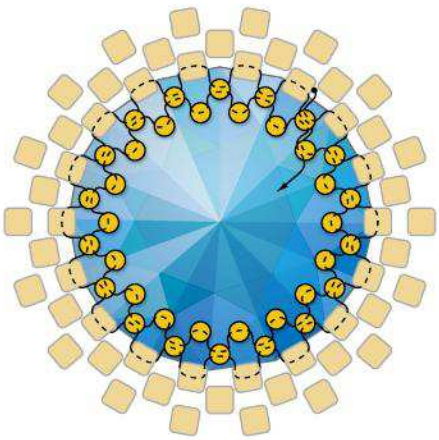


FIGURE 1

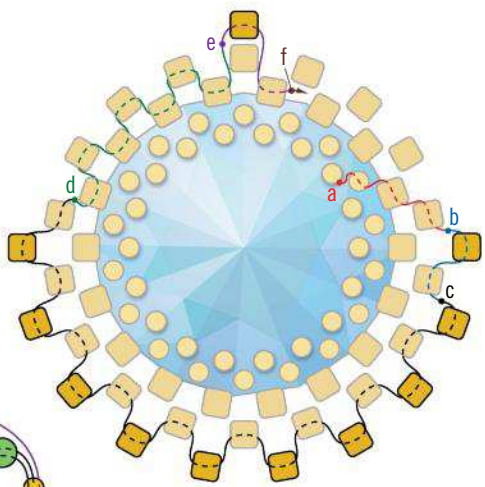


FIGURE 2

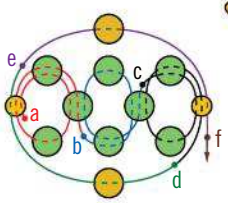
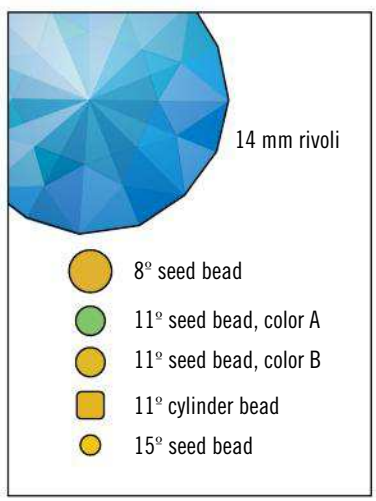
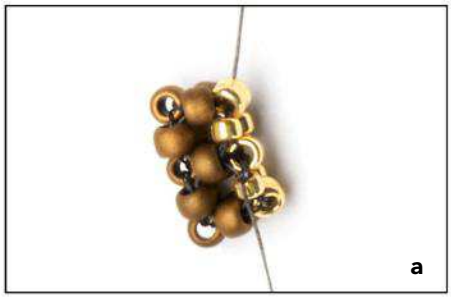


FIGURE 3





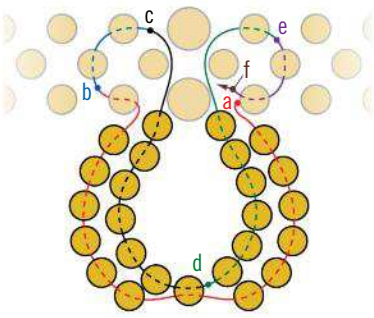


FIGURE 4

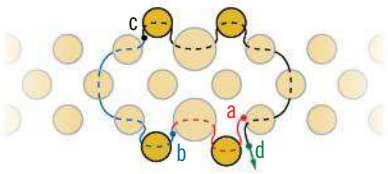


FIGURE 5

Front-face stitch (FF): Sew up through the adjacent 15º (RF), pick up an A, and sew down through the left-front A and the bottom-front A. Sew through the beadwork to exit a top bead in the new unit, and sew through all four beads, exiting the top-right bead with your needle pointing away from you **(photo a)**.

4) Repeat step 3 to add 31 more units for a total of 33. End and add thread throughout the project as needed.

5) Work the next units as before using the following beads:

Unit 34: (RF) 15º, B, 15º. (BF) A, B. (LF) A, B. (FF) B.

Unit 35: (RF) 15º, B, 15º. (BF) two Bs. (LF) two Bs. (FF) B.

6) Join the strip into a ring with the 15ºs and Bs on the inside of the ring: Pick up a 15º and sew through the corresponding B on the first unit. Pick up a 15º, and sew through the B your thread exited at the start of the step, and the next B **(photo b)**. Add an A to each of the next two faces, and sew through the four beads on the last face to complete the join.

7) Sew through the beadwork to exit the top-right B of the four Bs on the outside edge of the ring, with the needle pointing away from you **(photo c)**. This face will now be the bottom face of the new unit.

8) Work in CRAW to form the next row as follows:

Unit 1: (RF) 8º seed bead, B, 8º. (BF) two 8ºs. (LF) 8º, B. (FF) 8º.

Sew through the beadwork to exit a top bead in the new unit, and sew through all four beads. Continue through the beadwork to exit the bottom-back A of the next unit **(photo d)**.

Units 2–35: (BF) A, B. (LF) A, B. (FF) B.

Joining unit: Add a B to the back and front faces, and sew through the four top Bs, exiting the B on the top front edge of this unit, with the needle pointing toward the 8ºs **(figure 4, point a)** (only the outer face of the CRAW ring is shown in **figures 4** and **5** for clarity).

9) Pick up 13 Bs, skip the 8º on the same edge, and sew through the following B on the same edge to form a loop **(a–b)**. Sew through the adjacent center B and the corresponding B on the back-outside edge **(b–c)**. Pick up six Bs, skip the last six Bs added in the loop, and sew through the following B **(c–d)**. Pick up six Bs, skip the 8º along the back edge, and sew through the following B on the same edge **(d–e)**. Sew through the adjacent center B and the B your thread exited at the start of this step **(e–f)**.

note To make the bail larger, add more Bs, making sure the first loop has an odd number of beads.

ASSEMBLY

1) Pick up a B, and sew through the following 8º **(figure 5, a–b)** (the bail loops are not shown in the figure for clarity). Pick up a B, and sew through the next edge B, center B, and the corresponding B on the opposite edge **(b–c)**. Repeat these stitches once more **(c–d)**. Sew through the beadwork to exit the 15º on the front-inside edge of the center unit **(figure 6, point a)**.

2) Position the bezel face up in the CRAW ring, with the single outer-edge cylinder aligned with the center unit of the CRAW ring. Pick up an 8º and a 15º, and sew through the single outer-edge cylinder on the bezel **(a–b)**. Pick up a 15º, and sew back through the 8º and the 15º your thread exited at the start of this step **(b–c)**. Retrace the thread path, and end the thread.

3) Attach 2 ft. (61 cm) of thread to the front-inside edge of the CRAW ring, exiting the eighth 15º from the 15º the rivoli is attached to and going counterclockwise **(figure 7, point a)** (only the front face of the CRAW ring is shown in the figure for clarity).

4) Pick up a 15º, and sew through the next 15º on the front-inside edge of the CRAW ring **(a–b)**.

5) Pick up an 8º and a 15º, and sew through the

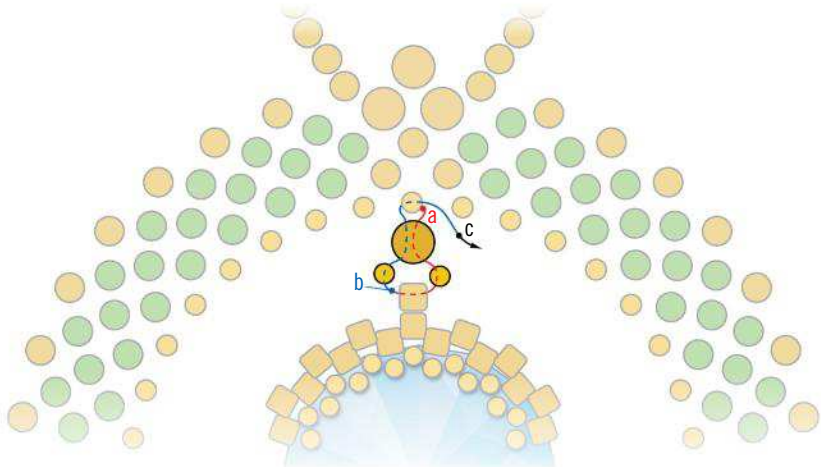


FIGURE 6

corresponding outer-edge cylinder in the bezel, with the needle pointing toward the top of the bezel **(b–c)**. Pick up a 15º, and sew back through the 8º and the 15º your thread exited at the start of this step **(c–d)**.

6) Work two peyote stitches with one 15º per stitch along the front-inside edge of the CRAW ring **(d–e)**.

7) Work as in steps 5–6 eight times, work step 5 once more, and then work a final peyote stitch with a 15º **(e–f)**. End the thread. B&B

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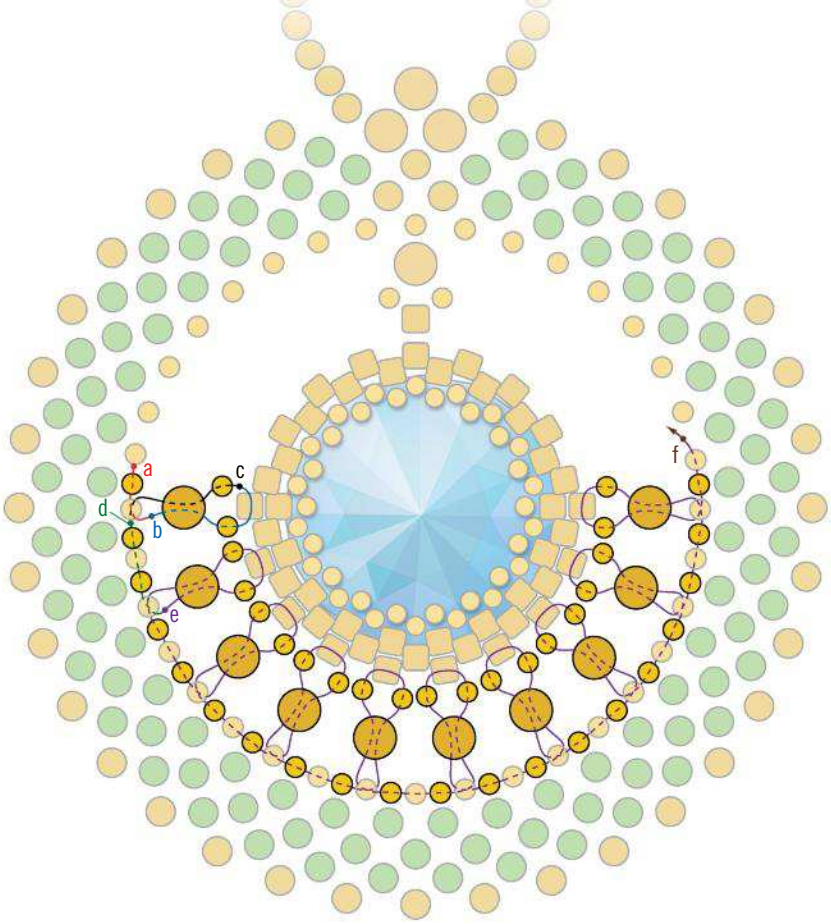

FIGURE 7

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COVER STORY

SUMMER NIGHT BANGLE

designed by
Agnieszka Watts

DIFFICULTY ●●●○○

tubular herringbone stitch

Slip on this alluring bangle, made of seed and Demi beads with a hidden leather cord, and you're ready for any summer soirée.

materials
navy/rust bangle
7½ in. (19 cm)

- **3 g** 8º seed beads (Toho 27BD, silver-lined teal)
- 11º seed beads
  - **10 g** color A (Toho F0463Q, dark sage matte metallic)
  - **10 g** color B (Toho 2607F, semi-glazed navy blue)
- **3 g** 8º Demi beads (Toho 224, Olympic bronze)
- **8 g** 11º Demi beads (Toho 221, bronze)
- **1 g** 15º seed beads (Toho 2611F, semi-glazed orange)
- **1** 8-in.* (20 cm) 3 mm round leather cord (*or ½ in. longer than your desired length; antelopebeads.com)
- scissors, to cut leather
- Fireline, 4 lb. test
- beading needles #11

Find info for the alternate colorways at **FacetJewelry.com/resourceguide**

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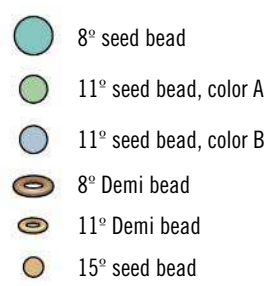
FacetJewelry.com/basics

- attaching a stop bead
- ladder stitch
- tubular herringbone
- ending and adding thread



TUBE

1) On 4 ft. (1.2 m) of thread, attach a stop bead, leaving a 6-in. (15 cm) tail. Pick up an 11º Demi bead, two color A 11º seed beads, and an 11º Demi. Sew through all four beads again to form a ring **(figure 1, a–b)**. Position the beads to form two stacks of two beads each, with the like beads sitting next to each other. Pick up an 11º Demi and a color B 11º seed bead, and sew through the last two beads in the previous stitch and the two beads just picked up **(b–c)**. Pick up a B and an 11º Demi, and sew through the last two beads added in the previous stitch and the two beads just picked up **(c–d)**. Work in two-bead ladder stitch to add two more stitches with an 11º Demi and A, and two with an 11º Demi and a B **(d–e)**.

tip Treat pairs of Demis and seed beads as one bead, and snug up the beads as you go.

Sew through the first Demi and A added, and continue through the last B and Demi added to form a ring **(figure 2, a–b)**. Continue through the next four beads as shown to exit an A and a Demi **(b–c)**.

2) Work in herringbone stitch as follows: Pick up an A, two 11º Demis, and an A, sew down through the next 11º Demi and A in the previous round, and continue up through the next B and 11º Demi **(figure 3, a–b)**. Pick up a B, two 11º Demis, and a B, sew down through the next 11º Demi and B in the previous round, and continue up through the next A and 11º Demi **(b–c)**. Repeat these stitches to complete the round, and step up through the first A and 11º Demi **(c–d)**.

3) Repeat step 2 five times, for a total of seven rounds. Remember to alternate the As and Bs so the same color 11ºs stack on top of each other, and snug up the beads as you work.

4) Work a round of herringbone, but substitute 8º Demi beads for the 11º Demis **(figure 4, a–b)**. (Only the top round of the rope is shown in the figure for clarity.)

5) Work a round of herringbone using 8º Demis and substituting 8º seed beads for the both colors of 11ºs **(b–c)**.

6) Repeat step 5 three times. Sew down through the next six beads

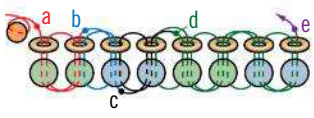


FIGURE 1

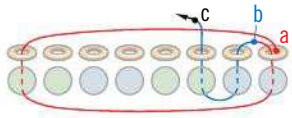


FIGURE 2

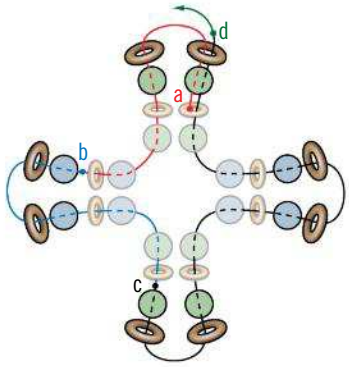


FIGURE 3

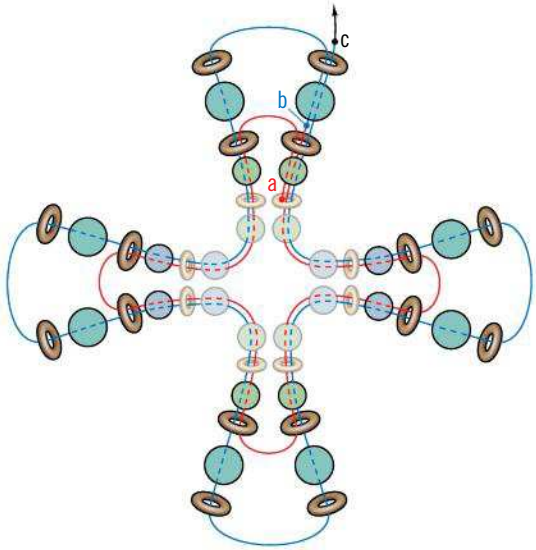


FIGURE 4

seed bead swap

Instead of 8º seed beads, incorporate 3 mm round beads, such as melon beads. Other 3 mm glass, gemstone, or metal beads would look great, too!

in the adjacent stack, and up through the first 8º seed bead added in step 5 **(figure 5, a–b)**.

7) Pick up three 15º seed beads, and sew down through the adjacent 8º and up through the following 8º in the next stack **(b–c)**. Repeat this stitch three times, and step up through the next 8º Demi and 8º seed bead **(c–d)** to complete the round.

8) Repeat step 7 to embellish the next two rounds **(d–e)**.

9) Repeat steps 2–8 six times for a total of seven segments, or until you reach your desired length. Important: Repeat the rounds in step 3 six times, instead of five, since you are not starting each segment with a round of ladder stitch.

FINISHING

1) Slide the leather cord through the herringbone tube. Keep in mind that it is better for the cord to be longer than the beadwork at this point. Cut the cord to the exact length of your finished beaded tube. Remove the stop bead, and end the tail. Connect the ends of the tube by sewing between them, following a herringbone thread path without adding beads and making sure to properly align the herringbone rows. Reinforce the thread path once, but do not end the thread yet.

2) To form your bangle into the correct shape, set the bangle aside for several hours to allow the cord to relax and make it easier to form. After this time, you can make shaping adjustments. To do so, pull the working thread at the join, and mold the beadwork to a pleasing round shape using your hands to gently bend it and line up rows.

3) Retrace the thread path of the join several times to make this connection as strong as possible. End the thread. **BB**

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The variation in bead size adds dimension to this project, and allows you to work in sections.

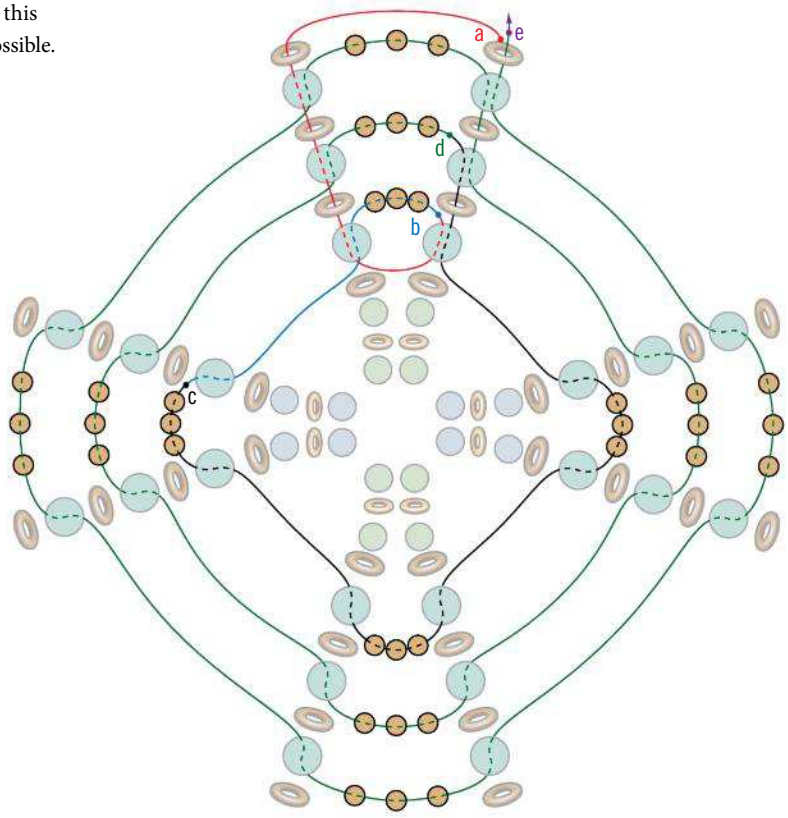

FIGURE 5

CHANGE IT UP

This project makes a bangle with a 7½-in. (19 cm) inner circumference. To change the length of the tube, work more or fewer repeats in step 9, keeping in mind that each flat segment is 1¼-in. (3.2 cm) long. The curve of the bangle causes each segment to measure closer to 1 in. (2.5 cm) when it is closed. Another option is to work a different number of rounds between stripes of 8º beads.

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P33121

STACKED DIAMONDS BRACELET

designed by June Malone

DIFFICULTY ●●●○○

flat peyote

materials

bracelet 6¾ in (17.1 cm)

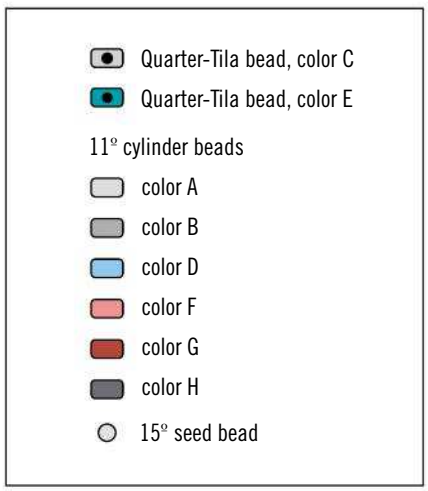
- 5 x 1.2 mm Quarter-Tila beads
  - **1 g** color C, nickel plated
  - **1 g** color E, turquoise
- 11º cylinder beads (Miyuki Delica)
  - **2 g** color A (DB1158, galvanized semi-frosted light smoky amethyst)
  - **6 g** color B (DB1852, Duracoat galvanized pewter)
  - **1 g** color D (DB0878, matte opaque turquoise green AB)
  - **1 g** color F (DB1165, galvanized matte muscat)
  - **1 g** color G (DB1843, Duracoat galvanized dark mauve)
  - **1 g** color H (DB0310, matte black)
- **2 g** 15º seed beads, color I (Miyuki 4222, Duracoat galvanized pewter)
- **1** e-shaped hook clasp (TierraCast)
- Fireline, 6 lb. test
- **2** beading needles, #13

Kits are available at enchantedbeadsbyjm.etsy.com

basics, p. 64

FacetJewelry.com/basics

- peyote stitch: flat odd-count, decreasing, zipping up or joining
- ending and adding thread
- attaching a stop bead



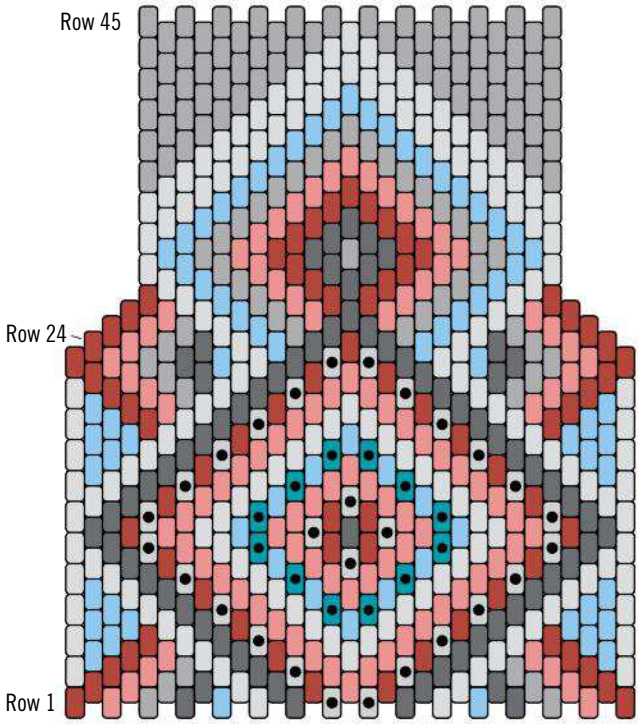


FIGURE 1

Stitch a flat peyote bracelet with 3D embellishments made by nestling cylinders and seed beads between Quarter-Tila beads.

When adding the Quarter-Tila beads, the open hole of the Quarter-Tila should be on the top surface of the band. When sewing through an existing Quarter-Tila, sew through the same hole as before, leaving the other hole open until directed.

BAND

1) On a comfortable length of thread, attach a stop bead, leaving a 6-in. (15 cm) tail. Pick up the beads for the first two rows: two color G cylinder beads, two color F cylinder beads, two color B cylinder beads, two color H cylinder beads, one color D cylinder bead, two color A cylinder beads, two Hs, one G, one color C Quarter-Tila bead, one F, one C, one G, two Hs, two As, one D, two Hs, two Bs, two Fs, and two Gs. These beads will shift to form rows 1 and 2 as the next row is added. Work in flat odd-count peyote stitch following the pattern **(figure 1)** or the word chart as follows, ending and adding thread as needed:

Row 3: 1A, 1G, 1F, 1B, 1A, 1H, 1C, 2Fs, 1C, 1H, 1A, 1B, 1F, 1G, 1A.

Row 4: 1D, 1G, 1F, 1A, 1H, 1G, 1F, 1A, 1F, 1G, 1H, 1A, 1F, 1G, 1D.

Row 5: 1A, 1D, 1G, 1A, 1H, 1C, 1F, 2A, 1F, 1C, 1H, 1A, 1G, 1D, 1A.

Make a beaded strap to hold the e-shaped hook clasp.

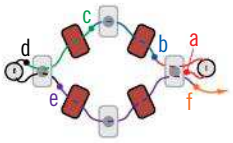


FIGURE 2

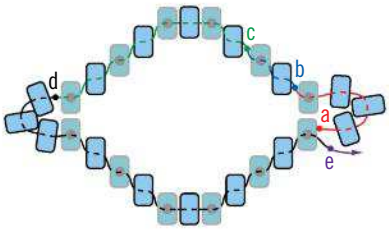


FIGURE 3

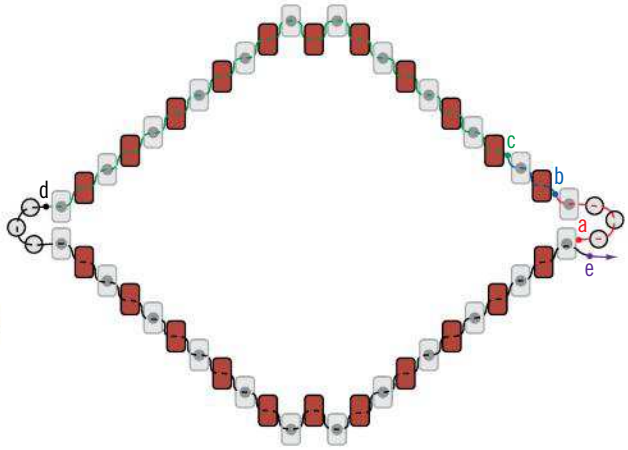


FIGURE 4

Row 6: 2D, 1A, 1H, 1G, 1F, 1A, 1D, 1A, 1F, 1G, 1H, 1A, 2D.
Row 7: 1A, 1D, 1A, 1H, 1C, 1F, 1A, two color E Quarter-Tila beads, 1A, 1F, 1C, 1H, 1A, 1D, 1A .
Row 8: 1D, 1A, 1H, 1G, 1F, 1A, 1D, 1F, 1D, 1A, 1F, 1G, 1H, 1A, 1D.
Row 9: 2A, 1H, 1C, 1F, 1A, 1E, 2F, 1E, 1A, 1F, 1C, 1H, 2A.
Row 10: 1A, 1H, 1G, 1F, 1A, 1D, 1F, 1C, 1F, 1D, 1A, 1F, 1G, 1H, 1A.
Row 11: 1A, 1H, 1C, 1F, 1A, 1E, 1F, 2G, 1F, 1E, 1A, 1F, 1C, 1H, 1A.
Row 12: 1H, 1G, 1F, 1A, 1D, 1F, 1C, 1H, 1C, 1F, 1D, 1A, 1F, 1G, 1H.
Row 13: Repeat Row 11.
Row 14: Repeat Row 10. Set aside the working thread.

2) Add 12 in. (30 cm) of thread in the beadwork, and exit the open hole of the C on the right side of the four center Cs, with your needle pointing toward the outside edge of the base **(figure 2, point a)** (only the four Cs are shown in the figure for clarity). Pick up a 15º seed bead, and sew back through the same hole of the C **(a–b)**.

3) Pick up a G, and sew through the open hole of the next C **(b–c)**. Repeat this stitch once, with the needle pointing toward the nearest edge of the band **(c–d)**. Pick up a 15º, and sew back through the same C **(d–e)**. Work two more stitches using Gs as before **(e–f)**, and end this working thread and tail.

4) With the first working thread, continue in flat odd-count peyote:
Row 15: Repeat Row 9.
Row 16: Repeat Row 8.
Row 17: Repeat Row 7. Set aside the working thread.

5) Add 12 in. (30 cm) of thread to the beadwork, and exit the open hole of the lower of the two Es on the right side of the ring of Es, with the needle pointing toward the nearest edge of the band **(figure 3, point a)** (only the Es are shown in the figure for clarity).

6) Pick up three Ds, and sew through the open hole of the next E, with the needle pointing toward the opposite edge of the band, to form a picot **(a–b)**. Pick up a D, and sew through the open hole of the next E **(b–c)**. Repeat this last stitch four times **(c–d)**. Repeat all these stitches to complete the raised diamond shape **(d–e)**, and end this working thread and tail.

7) With the first working thread, continue in flat odd-count peyote:
Row 18: Repeat Row 6.
Row 19: Repeat Row 5.
Row 20: Repeat Row 4.
Row 21: Repeat Row 3.
Row 22: 1G, 1F, 1B, 1H, 1A, 1H, 1G, 1F, 1G, 1H, 1A, 1H, 1B, 1F, 1G.
Row 23: 1G, 1F, 1B, 1H, 1D, 1A, 1H, 2C, 1H, 1A, 1D, 1H, 1B, 1F, 1G.

8) Add 18 in. (46 cm) of thread to the beadwork, and exit the open hole of the lower of the two Cs on the right side of the ring of Cs, with the needle pointing toward the nearest edge of the band **(figure 4, point a)** (only the Cs are shown in the figure for clarity).

9) Pick up three 15º's, and sew through the open hole of the next C, with the needle pointing toward the opposite edge of the band, to form a picot **(a–b)**. Pick up a G, and sew through the open hole of the next C **(b–c)**. Repeat this last stitch 10 times **(c–d)**. Repeat all these stitches to complete the outer raised diamond shape **(d–e)**, and end this working thread and tail.

10) With the first working thread, continue in flat odd-count peyote:
Row 24: 1G, 1F, 1B, 1H, 1A, 1D, 1H, 1G, 1H, 1D, 1A, 1H, 1B, 1F, 1G. Make an odd-count turn after adding the last G, and continue through the last bead added to complete a decrease turn.
Row 25: 1G, 1F, 1B, 1A, 1D, 1B, 2H, 1B, 1D, 1A, 1B, 1F, 1G, decrease turn.
Row 26: 1G, 1F, 1A, 1D, 1B, 1F, 1H, 1F, 1B, 1D, 1A, 1F, 1G, decrease turn.
Row 27: 1G, 1A, 1D, 1B, 1F, 2G, 1F, 1B, 1D, 1A, 1G, decrease turn.
Row 28: 1A, 1D, 1B, 1F, 1G, 1H, 1G, 1F, 1B, 1D, 1A.
Row 29: 1A, 1D, 1B, 1F, 1G, 2H, 1G, 1F, 1B, 1D, 1A.
Row 30: 1D, 1B, 1F, 1G, 1H, 1B, 1H, 1G, 1F, 1B, 1D.
Row 31: Repeat Row 29.
Row 32: Repeat Row 28.
Row 33: 2A, 1D, 1B, 1F, 2G, 1F, 1B, 1D, 2A.
Row 34: 2A, 1D, 1B, 1F, 1G, 1F, 1B, 1D, 2A.
Row 35: 1B, 2A, 1D, 1B, 2F, 1B, 1D, 2A, 1B.
Row 36: 1B, 2A, 1D, 1B, 1F, 1B, 1D, 2A, 1B.
Row 37: 2B, 2A, 1D, 2B, 1D, 2A, 2B.
Row 38: 2B, 2A, 1D, 1B, 1D, 2A, 2B.
Row 39: 3B, 2A, 2D, 2A, 3B.
Row 40: 3B, 2A, 1D, 2A, 3B.
Row 41: 4B, 4A, 4B.
Row 42: 4B, 3A, 4B.
Row 43: 5B, 2A, 5B.
Row 44: 5B, 1A, 5B.
Row 45: 12B.
Row 46: Repeat Row 44.
Row 47: Repeat Row 43.
Row 48: 4B, 1A, 1D, 1A, 4B.
Row 49: 4B, 1A, 2D, 1A, 4B.
Row 50: 3B, 1A, 1D, 1G, 1D, 1A, 3B.
Row 51: 3B, 1A, 1D, 2G, 1D, 1A, 3B.
Row 52: 2B, 1A, 1D, 1G, 1F, 1G, 1D, 1A, 2B.
Row 53: 2B, 1A, 1D, 1G, 2F, 1G, 1D, 1A, 2B.
Row 54: 1B, 1A, 1D, 1G, 1F, 1H, 1F, 1G, 1D, 1A, 1B.
Row 55: Repeat Row 53.
Row 56: Repeat Row 52.
Row 57: Repeat Row 51.
Row 58: Repeat Row 50.

Row 59: Repeat Row 49.
Row 60: Repeat Row 48.
Row 61: Repeat Row 47.
Row 62: 5B, 1D, 5B.
Row 63: 5B, 2A, 5B.
Row 64: Repeat Row 62.
Row 65: Repeat Row 63.
Row 66: Repeat Row 62, decrease.
Row 67: 4B, 2A, 4B, decrease.
Row 68: 4B, 1D, 4B, decrease.
Row 69: 3B, 2A, 3B, decrease.
Row 70: 3B, 1D, 3B.
Row 71: 3B, 2A, 3B.

11) Alternate Rows 70 and 71 until you reach the desired length **(figure 5)**. You want an even number of rows so the picots come out even during finishing.

12) To make the clasp strap, work in odd-count peyote stitch:
Strap, row 1: 15º seed bead, 2B, 1D, 2B, 15º, decrease turn.
Strap, row 2: 15º, 1B, 2A, 1B, 15º, decrease turn.
Strap, row 3: 2B, 1D, 2B.
Strap, row 4: 1B, 2A, 1B.

13) Repeat "Strap, rows 3–4" nine times.

FINISHING

1) Bend the strap to the back of the bracelet, and sew through an adjacent B where the end of the strap meets the band. Pick up a 15º, and work stitch-in-the-ditch to attach the end of the flap to the band. Pick up a 15º, and sew through the next B to end the connection **(figure 6)**.

2) Sew through the adjacent B, the last 15º added, and the next B **(figure 7, a–b)**. Pick up a 15º, and sew through the next cylinder **(b–c)**. Repeat this stitch three times **(c–d)**. Sew through the next 15º and B **(d–e)**, and end the thread.

3) Finish the other end of the bracelet as a mirror image of this end. Before stitching the second strap in place, pass it through the closed end of the e-clasp.

4) Add a new thread at one end of the band, and exit the end edge B. Pick up three 15ºs, and sew down through the next edge B and up through the following edge B. Repeat to add picots of three 15ºs along all the straight edges (not the angled sides). Repeat along the other edge. **BB**

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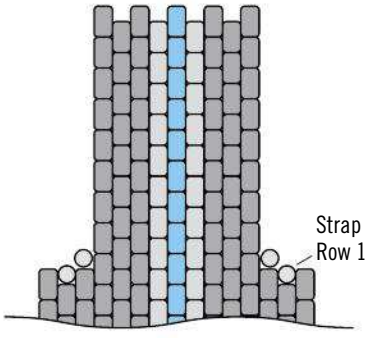
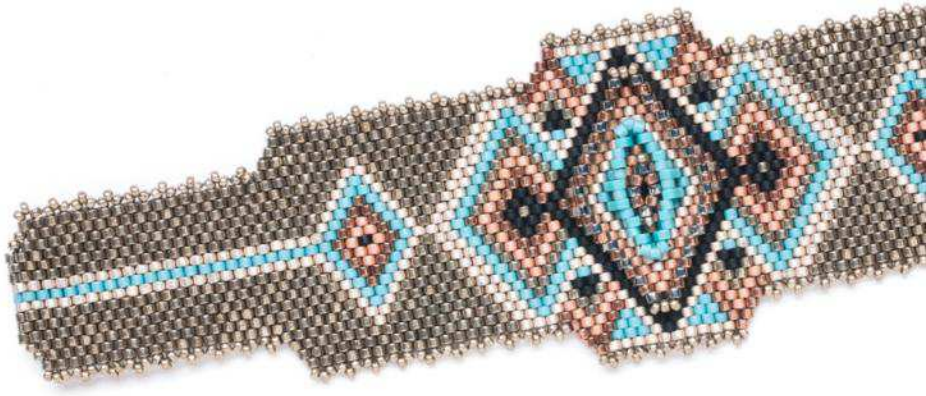


FIGURE 5



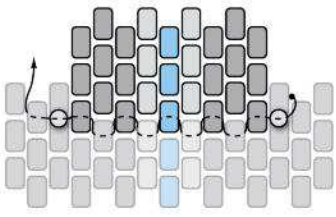


FIGURE 6

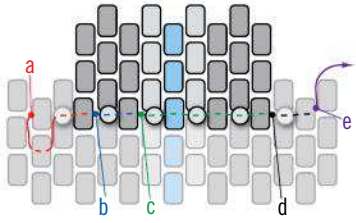


FIGURE 7

Stash buster!

work it flat

No Quarter-Tila beads? Substitute 11º cylinder beads for the Quarter-Tilas for a flat version of the pattern.

CENTIPEDE BRACELET

designed by
Barbara Zaner Miezejewski

DIFFICULTY ●●○○○

bead crochet

My jewelry designs are inspired by shapes, colors, and patterns found in nature; and time and time again, I use my favorite technique — bead crochet — to echo these delightful motifs. This pattern reminds me of centipedes, as well as a host of beautiful sea creatures.

STARTER STUMP

The traditional way to start a bead crochet project is to use chain stitch. Many people find it difficult to use this method because there is little to hold onto at first and the order of stitches is hard to make out. A reusable starter stump eliminates the frustration and confusion inherent in the traditional method of starting a bead crochet project.

1) To make a starter stump: On 1 yd. (.9 m) of beading thread, pick up 10 8º seed beads, and sew through all the beads again to make two stacks of five beads each **(photo a)**.

2) Work in ladder stitch with five beads per stitch until you have a total of six rows **(photo b)**. Join the ladder ends into a ring **(photo c)**, and tie the threads together with a square knot.

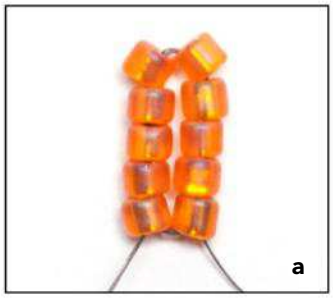
BEAD CROCHET ROPE

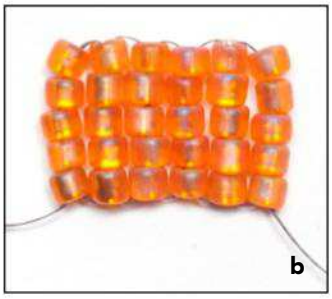
1) Attach the 5-in. (13 cm) Big Eye needle to the end of the YLI Jeans Stitch or Gutermann thread (do not cut it from the spool).

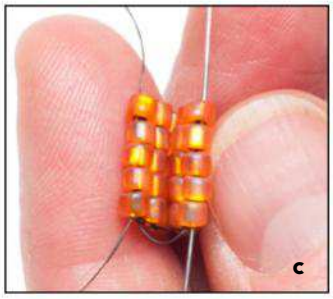
2) String nine cylinder beads, one dagger, two cylinders, and one dagger **(photo d)**. Continue stringing this sequence until you have approximately 45 in. (1.2 m) of strung beads. This will produce a 7-in. (18 cm) beaded rope. String about 3 in. (5 cm) of cylinders at the end.

SIZE WISE

To size your bracelet correctly, first measure the widest part of your hand, then subtract the total length of the bead caps and focal bead. This is how long your bead crochet rope needs to be. The rule of thumb for a six-around bead crochet project is that 6 in. (15 cm) of strung beads yields about 1 in. (2.5 cm) of bead crochet rope — regardless of the shape or size of the beads used. If your bracelet requires a 7-in. (18 cm) rope, you will need a total of 45 in. (1.2 m) of beads, which includes the 3 in. (7.6 cm) you are going to remove from the starter stump end of the bracelet.


a


b


c

d

materials

fuchsia bracelet 7 in. (18 cm)

- **1** 5 x 8 mm faceted rondelle (fuchsia; fusionbeads.com)
- **120** 10 mm mini dagger beads (fuchsia; simplybeadsusa.com)
- **30** 8º seed beads for starter stump (any color)
- **4 g** 11º cylinder beads (Miyuki Delica, DB0105, transparent red gold luster)
- **2** 7–10 mm bead caps
- YLI Jeans Stitch or Gutermann Top Stitch thread
- Fireline, 6-lb. test, or nylon beading thread, size D (for starter stump)
- **1** 5-in. (13 cm) Big Eye needle (for bead stringing)
- **1** 3-in. (7.6 cm) Big Eye needle (for making starter stump and finishing)
- .75–.9 mm steel crochet hook

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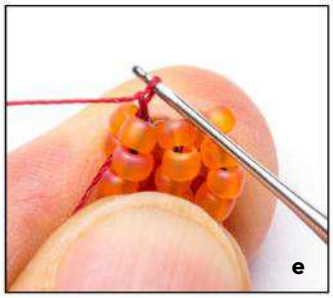
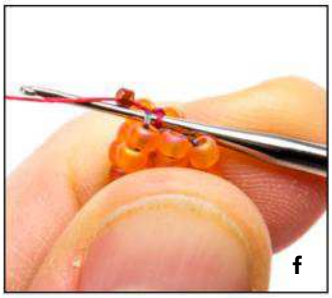
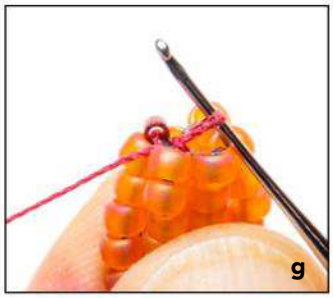
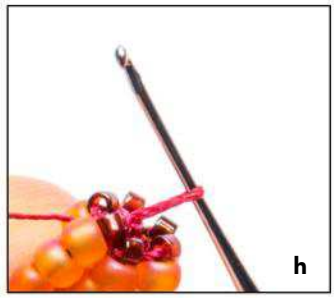
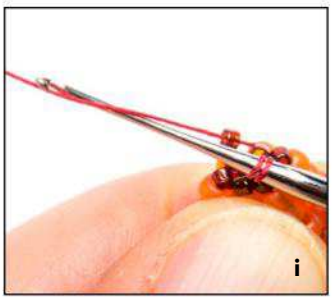
- ladder stitch
- square knot

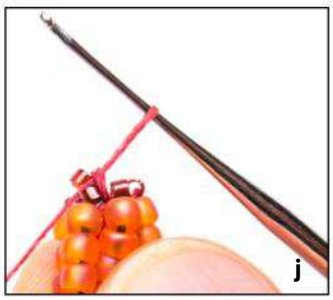


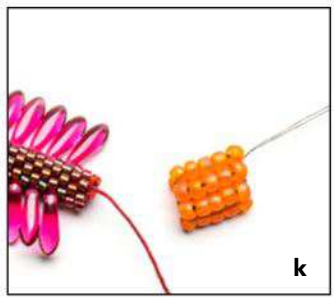












3) Leaving a 6-in. (15 cm) tail, use your crochet hook to pull a small loop of the cord under a thread bridge at one end of the starter stump. Catch the working thread with the hook (called a yarn over), and pull it back through the loop **(photo e)**. Pull to tighten.

4) Slide the hook under the adjacent thread bridge on the stump, and slide a cylinder up to the hook. Push the bead toward the back of the hook, yarn over in front of the bead **(photo f)**, and pull the cord under the thread bridge and through the loop on the hook **(photo g)**. You will end with one loop on the hook. This is called a bead slip stitch. Repeat this stitch around the starter stump, attaching a bead to each of the thread bridges on the starter stump **(photo h)**. Note that these beads sit perpendicular to the beads below.

5) Continue in bead slip stitch: Insert the hook to the left of the next bead in the previous round, and flip that bead to the right (push it back; **figure 1**). Slide the next bead down to the hook **(photo i)**, yarn over **(figure 2)**, and pull through both the stitch and the loop on the hook **(photo j)**.

6) Working counterclockwise, continue in bead slip stitch until all the beads have been used. Your rope will begin with about ½ in. (1.3 cm) of cylinders, and then it will switch to the pattern with daggers on opposite sides. The rope will finish with nine cylinders.

7) Bind off the rope by working a slip stitch in each end bead without adding beads. Leaving a 10-in. (25 cm) tail, trim the cord, and pull it through the last loop.

8) Carefully cut the cord that attaches the rope to the starter stump. Do not cut the thread of the starter stump itself. You want to leave it intact so that you can use it again.

9) Carefully remove enough rounds of cylinders from this end of the rope so you have only nine cylinders before the first dagger bead **(photo k)**.

10) Attach a 3-in. (7.6 cm) Big Eye needle to one end of the cord, and string a bead cap (wide end first), the focal bead, and a bead cap (narrow end first). Using the other end of the cord, sew through the bead caps and focal and into the other end of the rope **(photo l)**. Working with one cord end at a time, sew into the rope and exit the beadwork at least ½ in. (1.2 cm) from the end. Pull tight. With each cord end, sew back through rope, the focal bead, and the end caps. Sew into the other end of the rope, and then sew back and forth through the rope width-wise a few times, catching a couple of internal cords with each pass. Be careful that the cords don't loop around any of the beads. When the cords have been securely anchored, trim the cord as close to the work as possible. **B&B**

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FIGURE 1

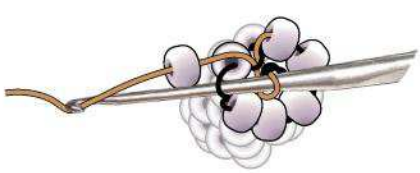

FIGURE 2

Switch and swap

Alter the appearance of these centipede bracelets by using what you already have on hand.

- Switch out the size and shape of the cylinder beads. For instance, make a slightly thicker "body" with 10º cylinder beads or 11º seed beads.
- Make a "bead soup" of leftover colors for a variegated look.
- For the "legs," try Rizos, rice beads, half daggers, Pips, or Prongs.
- Use a small magnetic, toggle, or lobster claw clasp instead of a focal bead. Just finish each end separately with a bead cap and a jump ring, and attach each jump ring to half of the clasp.
- Be creative and use your favorite beads!

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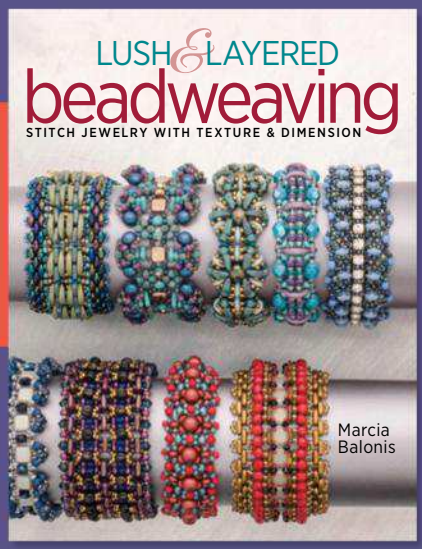
Effects from Your Favorite Beads



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ZINNIA PENDANT

designed by
Zsuzsanna Erdei

DIFFICULTY ●●●○○

bead weaving

Create a unique bezel with daggers, Cali beads, and fire-polished beads in this dimensional flower-inspired pendant.

How to pick up or sew through the Cali beads: Pick up through the end hole (EH) or the center hole (CH), per the instructions.

BEZEL

1) On 2 yd. (1.8 m) of thread, pick up a repeating pattern of two dagger beads and a SuperDuo bead seven times. Leaving a 6-in. (15 cm) tail, sew through the beads again, making sure the open holes of the SuperDuos face the outside of the ring. Loosen your tension slightly if necessary. Tie a square knot, and continue through the next two daggers **(figure 1)**.

2) Pick up three 15º seed beads, a Cali bead (EH), and three 15ºs, and sew through the same two daggers, going in the same direction to form a loop **(figure 2, a–b)**. Continue through the next SuperDuo and two daggers **(b–c)**. Repeat this stitch six times to complete the round, and continue through the first three 15ºs, Cali, and next 15º added in this round **(c–d)**. End the tail but not the working thread.

3) Pick up a 3 mm fire-polished bead, skip the next two 15ºs, SuperDuo, and two 15ºs, and sew the following 15º, Cali, and 15º **(d–e)**. Repeat this stitch six times to complete the round **(e–f)**, but do not pull the beadwork tight. Place the rivoli face up in the beadwork. Pull the beadwork tight, and retrace the thread path using tight tension. The ends of the Calis and the 3 mms should sit on top of the rivoli to hold it in place. Sew through the beadwork to exit the next Cali, and continue through the center hole of the same Cali **(figure 3, point a)**.

EMBELLISHMENT

1) Pick up three Rizo beads, and sew through the next Cali (CH) **(a–b)**. Repeat this stitch six times, and sew through the first three Rizos added and the open hole of the following Cali **(b–c)**.

2) Pick up four Rizos, and sew through the open hole of the next Cali, positioning these Rizos behind the previous round of Rizos **(figure 4, a–b)** (the previously-added Rizos are not shown in the figure for clarity). Repeat this stitch

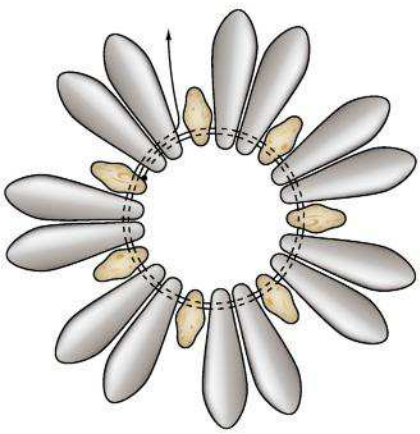

FIGURE 1

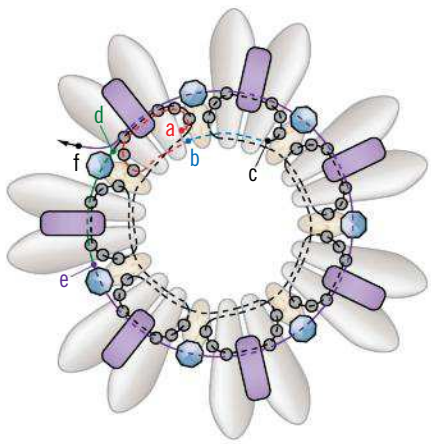

FIGURE 2

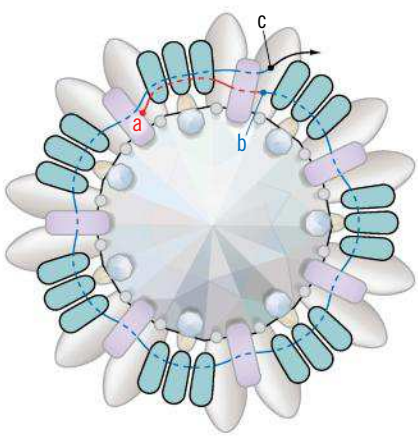

FIGURE 3

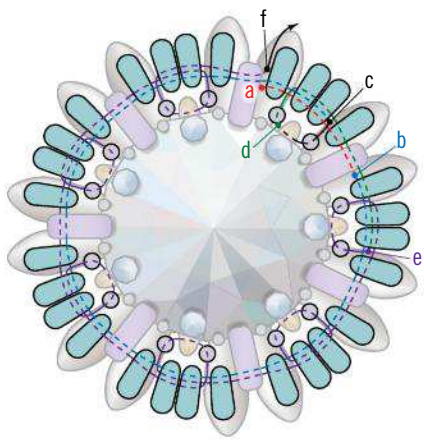

FIGURE 4

materials

gray/purple pendant
1¾ in. (4.4 cm)

- **1** 18 mm rivoli (Swarovski, crystal)
- **14** 16 x 5 mm dagger beads (peacock amber AB)
- **7** 3 x 8 mm Cali beads (chalk lumi purple)
- **7** 2.5 x 5 mm SuperDuo beads (copper Picasso turquoise)
- **63** 2.5 x 6 mm Rizo beads (opaque ultra luster green)
- **14** 3 mm fire-polished beads (poppy seed Pacifica)
- **14** 11º seed beads (Miyuki 2091, matte metallic tarnished silver)
- **1 g** 15º seed beads (Miyuki 190F, matte nickel plated)
- **1** pinch bail or 8 mm jump ring
- Fireline, 6 lb. test
- beading needles, # 11 or #12
- **2** pairs of chainnose, flat-nose, and/or bentnose pliers

All materials can be found at Eclectica beads (262-641-0910).

Find info for the alternate colorways at **FacetJewelry.com/resourceguide**

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FacetJewelry.com/basics

- square knot
- ending and adding thread

six times. Sew through the first three Rizos in this round **(b–c)**.

3) Pick up an 11º seed bead, and sew back through the open hole of the adjacent SuperDuo **(c–d)**. Pick up an 11º, skip the first Rizo in the same loop, and sew through the next three Rizos, Cali (EH), and three Rizos **(d–e)**. Repeat this stitch six times, but after the last stitch, sew through only the first three Rizos and the Cali (EH) **(e–f)**.

4) To tighten, sew through the next three Rizos in the first round of Rizos added and the following Cali (EH). Repeat this stitch six times using tight tension to complete the round. Sew through the first three Rizos in the second round of Rizos added to exit at **figure 5, point a**.

5) Pick up two Rizos, and sew through the center two Rizos in the next set of four Rizos **(a–b)**. Make sure these Rizos get tucked behind the Calis. Repeat this stitch six times using tight tension **(b–c)**, and continue through the adjacent 11º and SuperDuo as shown **(c–d)**. Flip the beadwork over so the back is facing up.

6) Pick up seven 15ºs and a 3 mm, and sew through the outer hole of the following SuperDuo, with the needle pointing back toward the beads just picked up **(figure 6, a–b)**. Continue through the 3 mm just added **(b–c)**. Repeat this stitch six times **(c–d)**, retrace the thread path using tight tension (not shown in the figure for clarity), and continue through the first seven 15ºs and 3 mm added **(d–e)**.

7) Pick up eight 15ºs, and sew through the 3 mm your thread is exiting and the first 15º added to form a loop **(figure 7, a–b)**. Pick up six 15ºs, skip the next six 15ºs, and sew through the following 15º and the same 3 mm **(b–c** and **photo)**. End the thread.

8) Open an 8 mm jump ring or a pinch bail, and attach it to the loop. **B&B**

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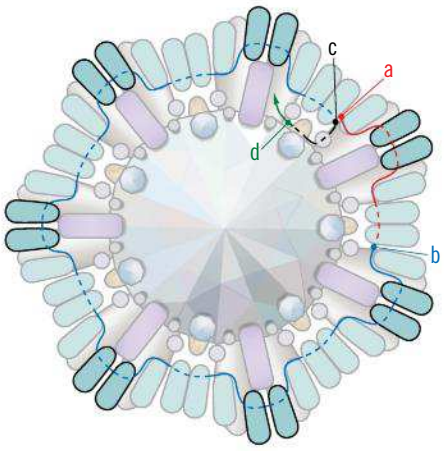
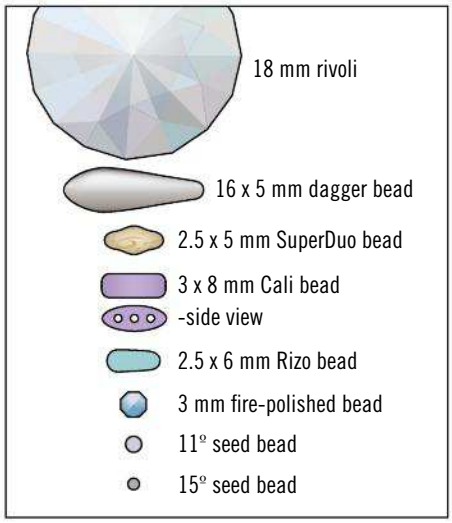


FIGURE 5


18 mm rivoli
16 x 5 mm dagger bead
2.5 x 5 mm SuperDuo bead
3 x 8 mm Cali bead
-side view
2.5 x 6 mm Rizo bead
3 mm fire-polished bead
11º seed bead
15º seed bead

The daggers and Rizo beads add dimension to the pendant.

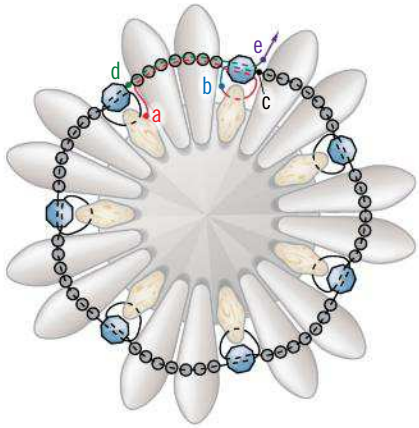


FIGURE 6

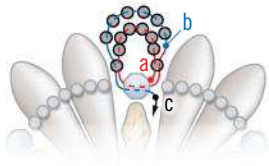
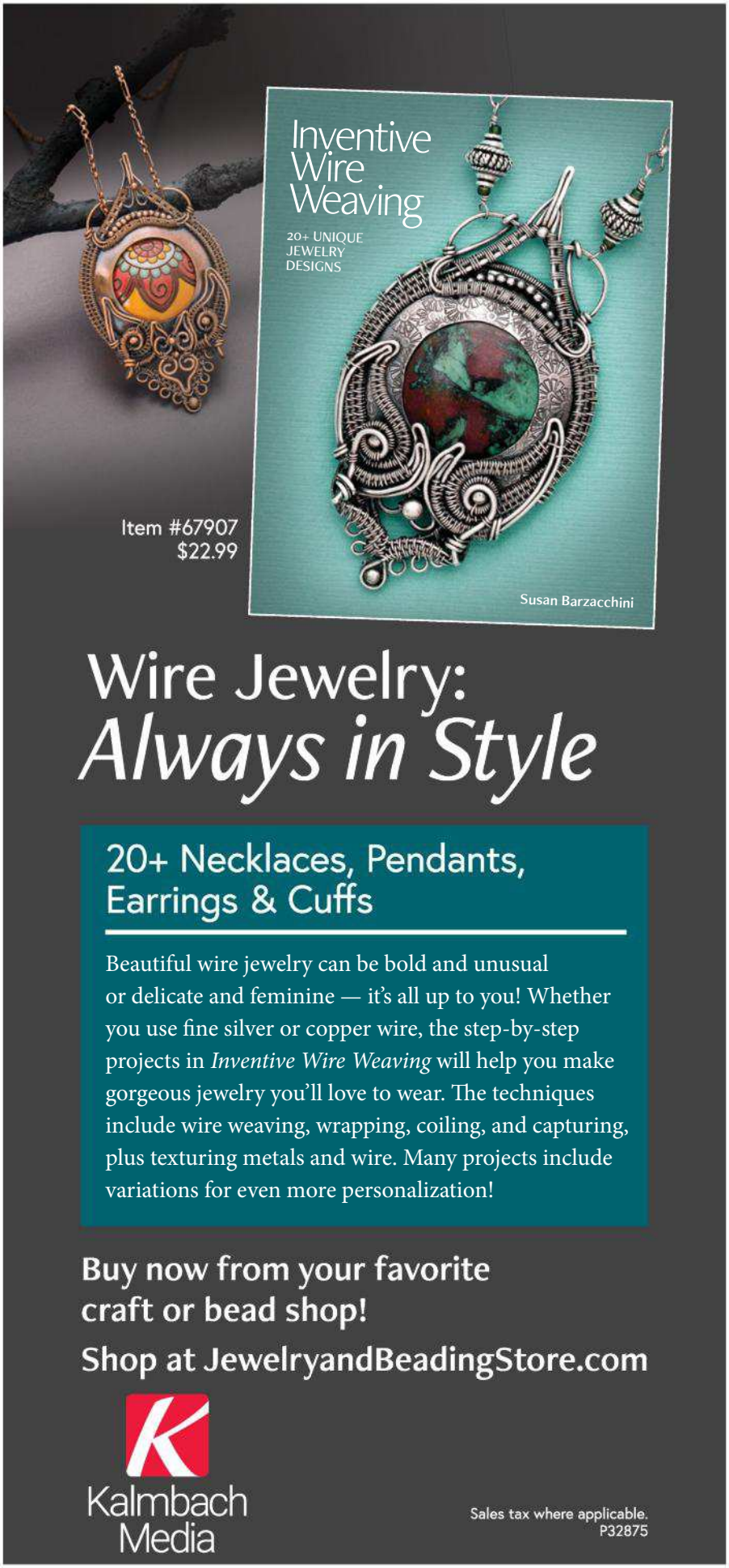


FIGURE 7



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AZTEC MOSAIC WRAP BRACELET

designed by
Jane Danley Cruz

DIFFICULTY ●●○○○

loomwork

When I was in fifth or sixth grade, I remember seeing a photo in *National Geographic* magazine of an ancient Aztec ceremonial mask. The mask was covered in small turquoise mosaic tiles, similar to the one pictured here. This bracelet was inspired by that mask. It is long enough to make three wraps around the wrist.

© Istvan Polonkai | Dreamstime.com

This design is perfect for using up small amounts of leftover beads. As long as they are all the same size, you can work this design with beads of many different types.

Use an adjustable loom to make this long, slim wrap bracelet in your favorite color palette.

To find the perfect fit, measure your wrist. Multiple that number by three, and then add 1 in. (2.5 cm).

Using this formula, make your loomwork bands as follows.

WRIST SIZE	BAND LENGTH
6½ in. (16.5 cm)	20½ in. (52.1 cm)
7 in. (18 cm)	22 in. (56 cm)
7½ in. (19.1 cm)	23½ in. (59.7 cm)
8 in. (20 cm)	25 in. (64 cm)
8½ in. (21.6 cm)	26½ in. (67.3 cm)

Depending on the length of the band required for your wrist measurement and the type of loom you are using, this bracelet can be created by making either two or three bands, and then stitching them together to form one long band. On a Rick's Loom, I set the length at 11 in. (28 cm) and made two bands. On a Clover Loom, I set the length at about 6¾ in. (17.1 cm), and made three bands.

WARP THE LOOM

1) Tie the end of the thread to a peg on one end of the loom.

2) Position the thread in a groove or coil at this end of the loom, and cross it over the loom to the corresponding groove or coil at the opposite end.

3) Keeping the thread taut, loop the thread around the peg at this end, and go back through the next groove or coil. Cross back over to the starting end, and pass the thread through the next groove or coil at this end.

4) Making sure the tension is consistent, continue as in step 3 until there are six warp threads. Tie the thread around the starting peg, and trim the tail.

WEAVING

1) Attach a needle to a comfortable length of conditioned thread. Leaving a 4-in. (10 cm) tail, tie the end of the thread onto the left-most warp (if right-handed; tie it to the right-most warp if left-handed). This is the weft thread.

2) Create a mixture of all the colors of 11º seed beads on your work surface, with about 50% of the mixture being color A beads.

3) Pick up five beads for the first row. Pass the beaded weft thread under the warp threads **(figure 1)**. With your index finger, gently push the beads up between the warp threads, one bead per space **(figure 2)**.

4) Sew back through the beads, keeping the needle on top of the warps inside the beads **(figure 3)**. Be careful not to split the warp threads with the needle. Pull the thread snug, and line up the row as straight as possible.

5) Continue to work as in steps 3–4, ending and adding thread as needed, until the band reaches the predetermined length required for your particular wrist measurement.

6) Remove the beadwork from the loom using the method appropriate for the type of loom you are using. End all the warp threads (if there are any), but do not end the weft thread or the tail.

7) Make a second band (and third if needed). Using the tail remaining from a weft thread, connect the ends of two bands by sewing them together with a square stitch thread path. Once the bands are joined, end the tail. Repeat to connect the third band (if you have one) to form one long band.

ATTACHING THE CLASP

1) Using the remaining thread at one end of the band, sew through the beads in the second-to-last row, and then sew through the end row, being careful not to pierce the warp threads in the beads.

2) Pick up three 11ºs, one half of the clasp, and three 11ºs, and sew through the end row again. Retrace the thread path through all the beads in this step several times until secure. End the thread **(see photo below)**.

3) Repeat steps 1–2 on the other end of the band.

4) End any remaining threads. BB

Jane Danley Cruz
jmdcruz262@gmail.com
ornamentotality.etsy.com

materials
wrap bracelet 21 in. (53 cm)

- **8–10 g** 11º seed beads in a variety of colors, such as:
  - color A (Dyna-Mites, matte opaque turquoise
  - color B (Dyna-Mites, frosted translucent jade green AB
  - color C (Dyna-Mites, frosted emerald green AB)
  - color D (Dyna-Mites, opaque rainbow jade green
  - color E (Miyuki 27F, matte silver-lined emerald)
  - color F (Miyuki 402F, matte opaque chalk)
  - color G (Dyna-Mites, opaque rainbow dark blue)
  - color H (Dyna-Mites, bronze iris)
  - color I (Dyna-Mites, frosted dark blue AB)
- Fireline, 4 lb. test, or nylon beading thread, size D
- beading needles, #10
- adjustable bead loom
- **1** clasp

Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

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FacetJewelry.com/basics

- loom weaving
- square stitch
- ending and adding thread

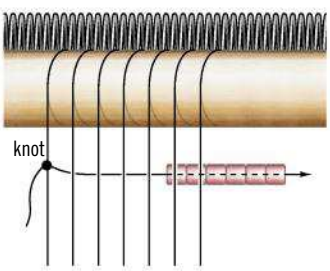


FIGURE 1

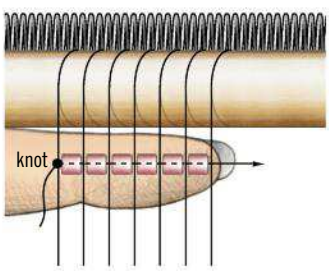


FIGURE 2

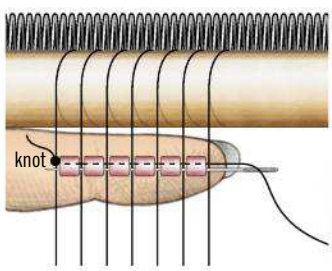


FIGURE 3

EMPOW

"Customers like wearing jewelry with a story behind it. Rebel Nell's graffiti jewelry tells a Detroit story, a community story. Each piece is unique. The women who design it have complete freedom to create. So their jewelry tells their stories, too." – Amy Peterson

by Cindy Crain Newman

Rebel Nell employees harvest paint chips from the ground where they have fallen off of buildings. No longer discarded, the graffiti scraps transform, much like the people who create beautiful jewelry from the unique material.

Company founders Amy Peterson (left) and Diana Russell (right).

VERING

HOMELESS WOMEN IN DETROIT

Graffiti. Just the word conjures up conflicting images. Inner city decay, gangs, and vandalism. Or residents beautifying their neighborhoods, appreciated public art, and edgy humor.

But when the paint chips of former graffiti murals crumble off building walls, most people would see it as refuse.

Not Amy Peterson. This Detroit-based attorney who had a background in jewelry-making was out jogging one day when some bits of vibrantly-colored "fallen graffiti" spoke to her business-savvy and creative mind.

What ultimately resulted was the jewelry-making company called Rebel Nell that Peterson founded with her partner, Diana Russell, in 2013. The company (rebelnell.com) sells more than 2,000 pieces of jewelry annually online and in 35 stores in 11 states. With a staff of six, they take harvested graffiti chips and design them into pendants, earrings, bracelets, tie pins, tie bars, cuff links, and more.

But Rebel Nell is about far more than just designing and selling jewelry.

The jewelry-making process starts with the harvesting of fallen graffiti. The graffiti is treated with a proprietary process to reveal all of its colorful layers. The jeweler cuts the piece into the color combination and shape of her choice, and adheres it to silver or brass. Edges are smoothed out, and a coating of resin is added. The Rebel Nell logo is then stamped on the finished jewelry.

SOCIAL CONSCIOUSNESS

To understand the complete mission of Rebel Nell, the company, one must understand the social consciousness that drives Peterson, its founder. Social awareness became interlinked with her beading interests in her law school days.

"I was trying to find ways to make extra money to pay for books," Peterson remembers. "I took some beading classes, and I had a really small jewelry hustle on the side. One day, I took a study break and went to see the film 'Hotel Rwanda', and I was really inspired by it."

In this 2004 historical drama, which depicts the tragedy of the Rwandan genocide, actor Don Cheadle plays a hotelier who saves the lives of more than a thousand refugees by providing them shelter in his hotel. The film was nominated for three 2005 Academy Awards.

One of Peterson's friends was involved with the film's production and, along with the rest of the film crew, was trying to bring awareness to this issues depicted in the film. She asked Peterson to make an "awareness pin" they could all wear to the Academy Awards event. "I'd never made a pin, but I told her I could do it," Peterson says. "And then I taught myself how to make them. I used beads and wire and Swarovski crystals, using the colors of the Rwandan flag. That was such a unique and memorable opportunity, making all these pins in my tiny apartment in Boston and overnighting them to Los Angeles, then seeing all these celebrities on TV at the Oscars wearing these pins I had made."

The funds from the sale of Peterson's awareness pins all went to the International Fund for Rwanda to provide aid to genocide survivors. "It had always stuck with me how much I had enjoyed being a part of that awareness campaign," Peterson says. "I wished that I had been able to personally see my money put to use in Rwanda, but I never was able to go there."

But her sense of social consciousness was well established. Her jewelry business died out, she focused on finishing law school and starting her career in sports law, and she moved to Detroit.

FALLEN GRAFFITI

That's where Peterson started seeing graffiti on buildings everywhere in her neighborhood, including the fallen graffiti which would become her company's raw material. She picked it up, and started wondering if there was a way to reveal all of its painted layers.

Shop the collections at rebelnell.com for sterling silver pendants of various sizes.

Beautiful as if agate went to Woodstock, the brilliant and unique swirling colors present powerful potential, much like the program that offers so much to the Detroit community.

"Finding those graffiti chips was one of those moments of serendipity," Peterson says. "My business partner and I both had a background in jewelry-making. So I took it home, and we started playing with it." Starting in March 2013 with a concept, they had a prototype a couple of months later, sold their first pieces in September, and found a workshop location in December.

Since she wasn't a Detroit native, Peterson had not previously known about fordite before people started comparing her graffiti jewelry to what is often called "Detroit Agate." Fordite was made from multiple layers of automotive paint "slag" which built up on the track and skids that car frames were painted on years ago (read more about it on p. 74). "Fordite is pretty typically red, blue, black, and white—the colors cars were painted," Peterson says. "Our graffiti colors include vibrant pinks and greens and colors across the entire spectrum."

During the time period when Peterson and Russell were refining their prototype and process, "we both had been wondering what we could do to contribute to the city of Detroit," Peterson says. One day, when she was walking her dog in her neighborhood, she met some women who lived next door in a shelter. "I started having regular conversations, inspiring conversations, with these women," Peterson says. "Many of them had left challenging situations, emotionally and financially, or abusive relationships. They just needed a second chance, someone to believe in them, and an opportunity for employment and educational services."

Meeting these women was the catalyst Peterson needed to envision a company that could employ disadvantaged women in Detroit and help them transition into more independent lives. Training the women to make jewelry from graffiti became the means to that end.

And Rebel Nell was formed.

TRANSITIONAL JOBS

Today, Peterson and Russell work with local shelters to identify women who are ready to move from dependence to self-reliance. Their intent is to provide transitional, not permanent, jobs. "We want to be a place where they can get their life to a more stable point, get a driver's license, get some financial literacy, maybe some legal aid if they need it, and other educational opportunities. We'll train them to be jewelry designers in about six months, in part-time jobs, and they'll get a paycheck. Then at some point, they outgrow Rebel Nell, and we prepare them to step into the traditional workforce. The vision is to set these women on a successful path forward."

Their company name, Rebel Nell, has an interesting explanation, too. "Diana and I both really admired Eleanor Roosevelt for her work with civil rights, social injustices, and women's rights," Peterson says. "Little Nell" was a childhood nickname for Eleanor, "but we thought she was worthy of a stronger nickname. So we came up with 'Rebel Nell.'" It seemed like the right fit for a company that uses graffiti, which is seen as a rebellious art form, and that hires women who are "rebelling against what life has dealt them," says Peterson.

Some of the rockstars behind Rebel Nell.

The owners of Rebel Nell enjoy showing visitors the intricacy and value of jewelry, which is handmade by someone in their community verses being mass-manufactured elsewhere.

They started with three women hired from the nearby shelter. "We weren't totally sure how we would pay for them and company startup costs, but we just decided to go for it and figure it out." Now in their fifth year, Peterson ruefully admits that counsel from business professionals and an accountant would have helped.

"We did hit a million dollars in sales — that's total over five years," Peterson says. "I'm proud of the fact that we're still around and that we're pretty self-sustaining." Rebel Nell was very close to making a profit last year, and Peterson hopes it will report its best year yet in 2018.

"Online sales are increasing more and more. That's where we want to be. It's the best return for the least amount of effort." The company has moved from its cramped 1,100-square-foot workspace into a bigger facility with room for a kitchen and conference room that can be shared with other small companies. "We're exploring different products, including non-jewelry items. I think it's important for a company to constantly evolve."

EDUCATION AND TRAINING

Rebel Nell launched a nonprofit last year called "Teach, Empower, Achieve," or TEA for short. "A TEA woman is like a teabag," Peterson says. "'You never know how strong she is until she's put into hot water.' That's another piece of wisdom from Eleanor Roosevelt."

Russell leads Rebel Nell's nonprofit arm now to provide the education and training the women need. "It's been wonderful to see her dedicate time and make it more structured," Peterson says. "She's definitely the yin to my yang. We continue to evolve and find where we're best suited as business partners. And we now rely on volunteers in our community to come in and lead the various educational pieces." Russell has a degree in fashion merchandising, has taken silversmithing classes, and works for a major retailer in Detroit.

"Without question, we're both proud of every one of the women who comes in our doors," Peterson says. "They've come to their own personal realization that they want to take the next step, they want to improve their family, their life. We'd love to increase our sales, obviously, because we could help more women. We have successfully hired 17 women and graduated seven. We would love to expand by opening Rebel Nells in two or three other cities. There are so many women who could benefit from a Rebel Nell model in their community."

And without a doubt, there's more graffiti out there to be harvested. B&B

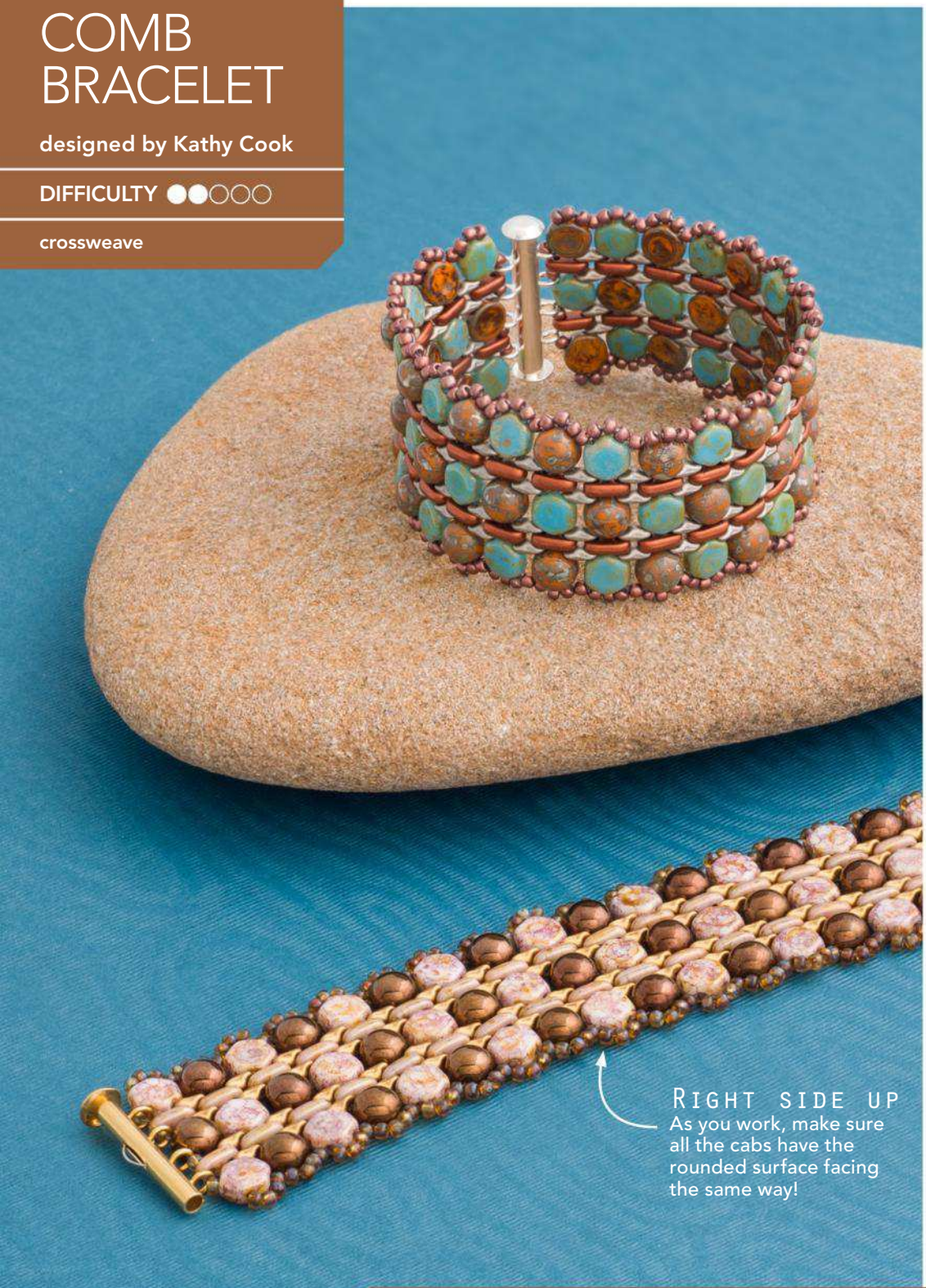
"THEIR JEWELRY IS REFLECTIVE OF THE CITY WE LIVE IN AND OF THE WOMEN THEMSELVES. WHEN YOU TAKE TIME TO EXPOSE THE LAYERS OF THE GRAFFITI, OF OUR CITY, OF OUR WOMEN, AMAZING THINGS ARE THERE." –AMY PETERSON

CAB 'N' COMB BRACELET

designed by Kathy Cook

DIFFICULTY ●●○○○

crossweave



RIGHT SIDE UP
As you work, make sure all the cabs have the rounded surface facing the same way!

materials
gold/bronze bracelet
7 in. (18 cm)

- **36** 6 mm two-hole cabochon beads (jet bronze)
- **36** 6 mm two-hole Honeycomb beads (Senegal purple/gold luster)
- **48** 2 x 6 mm CzechMates bar beads (opaque rose gold topaz luster)
- **92** 2.2 x 4.7 mm Super8 beads (metallic brass)
- **2 g** 11º seed beads (Toho Y301, hybrid natural Picasso)
- **1** 4-strand tube clasp
- Fireline, 6 lb. test
- beading needles, size #11

Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

basics, p. 64
FacetJewelry.com/basics

- ending and adding thread

Stash buster!

mismatched Honeycombs?

Do you have a drawer full of mismatched cabs and Honeycombs? If so, try a multi-colored version of this bracelet. The effect will resemble calico or cobblestone.

Create rows of cabs and Honeycomb beads to make a bracelet that looks as good as it feels on your wrist.

1 BAND

1) Thread a needle on each end of 4 yd. (3.7 m) of thread. On one needle, pick up a Honeycomb bead, an 11º seed bead, the first loop of half of the clasp, a two-hole bar bead, an 11º, the second loop of the clasp, a two-hole cabochon bead (rounded side facing up), the third loop of the clasp, an 11º, a bar, the fourth loop, an 11º, and a Honeycomb **(figure)**. Center the beads and clasp on the thread.

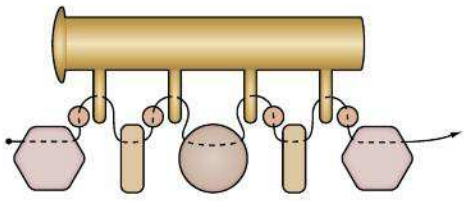


FIGURE 1

2

2) With one needle, pick up three 11ºs, and sew through the open hole of the adjacent Honeycomb **(figure 2, a–b)**. With the same needle, pick up a Super8 bead, and sew through the open hole of the next bar **(b–c)**. Pick up a Super8, and sew through the open hole of the following cab **(c–d)**. Pick up a Super8, and sew through the open hole of the next bar **(d–e)**. Pick up a Super8, and sew through the open hole of the following Honeycomb **(e–f)**.

3) With the other needle, pick up three 11ºs, and sew through the other hole of the same Honeycomb **(aa–bb)**. Continue through the next eight beads, exiting the bottom hole of the next Honeycomb **(bb–cc)**. With both needles, retrace the thread paths to reinforce the attachment to the clasp (not shown in the figure for clarity).

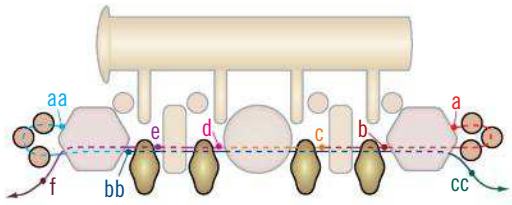


FIGURE 2

3

4) With one needle, pick up an 11º and a cab, and sew through the open hole of the next Super8 **(figure 3, a–b)**. Pick up a bar, and sew through the open hole of the following Super8 **(b–c)**. Pick up a Honeycomb, and sew through the open hole of the next Super8 **(c–d)**. Pick a bar, and sew through the open hole of the next Super8 **(d–e)**. Pick up a cab **(e–f)**. With the other needle, pick up an 11º, and sew through the next nine beads as shown **(aa–bb)**.

5) Working in crossweave technique, repeat steps 2–4 for the desired length of the bracelet, alternating Honeycombs and cabs in each column.

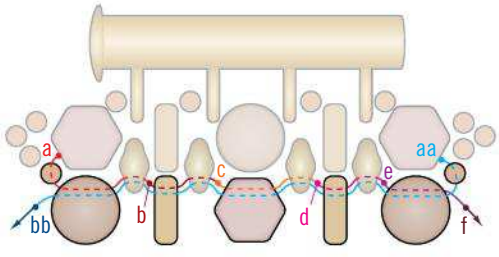


FIGURE 3

tip A 7-in. (18 cm) bracelet has 23 rows. To change the length, add or omit rows, keeping in mind that each row adds about ¼ in. (6 mm).

4 LAST ROW AND CLASP

1) To add the last row: On one needle, pick up an 11º and a Honeycomb, and sew through the open hole of the next Super8 **(figure 4, a–b)**. Pick up a bar, and sew through the open hole of the next Super8 **(b–c)**. Pick up a cab, and sew through the open hole of the next Super8 **(c–d)**. Pick up a bar, and sew through the open hole of the next Super8 **(d–e)**. Pick up a Honeycomb and three 11ºs, and sew through the open hole of the same Honeycomb **(e–f)**.

2) Pick up an 11º and the first loop of the second half of the clasp, and sew through the open hole of the next bar **(f–g)**. Pick up an 11º, and sew through the next open clasp loop, the open hole of the next cab, and the next open clasp loop **(g–h)**. Pick up an 11º, and sew through the open hole of the next bar and the next open clasp loop **(h–i)**. Pick up an 11º, and sew through the open hole of the next Honeycomb **(i–j)**. Pick up three 11ºs, and sew through the other hole of the same Honeycomb **(j–k)**.

3) With the other needle, pick up an 11º, and sew through the next Honeycomb **(aa–bb)**. With both needles, retrace the thread paths to reinforce the connection to the clasp (not shown in the figure for clarity). End the threads. BB

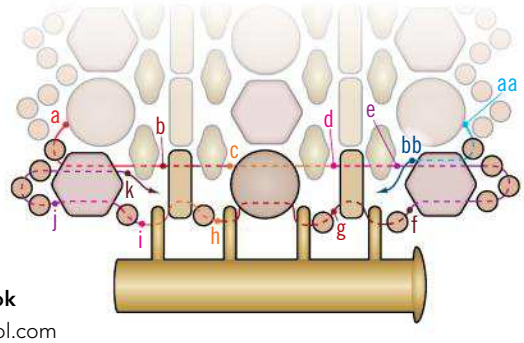


FIGURE 4

Kathy Cook
vickath@aol.com

CONCENTRIC CHARM EARRINGS

designed by Debora Hodoyer

DIFFICULTY ●●○○○

bead weaving

materials

peach earrings
1⅜ in. (3.5 mm)

- **48** 2.5 x 5 mm SuperDuo beads (chalk dark travertine)
- **34** 4 mm druk beads (red luster)
- **3 g** 3.8 mm O-beads (white lila Vega luster)
- **1 g** 11º seed beads (Toho PF557F, matte galvanized starlight)
- **1 g** 15º seed beads (Miyuki 2001, matte gunmetal)
- **1** pair of earring findings
- Fireline, 6 lb. test
- beading needles, #11 or #12
- **2** pairs of chainnose, flatnose, and/or bentnose pliers

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- ending and adding thread
- square knot
- opening and closing loops and jump rings

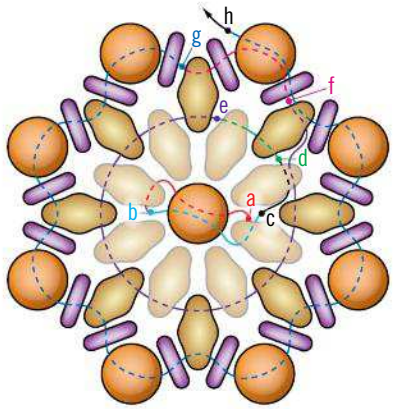


FIGURE 1

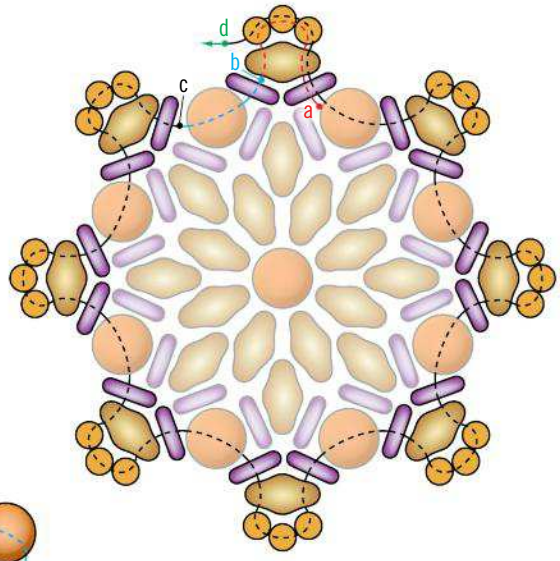
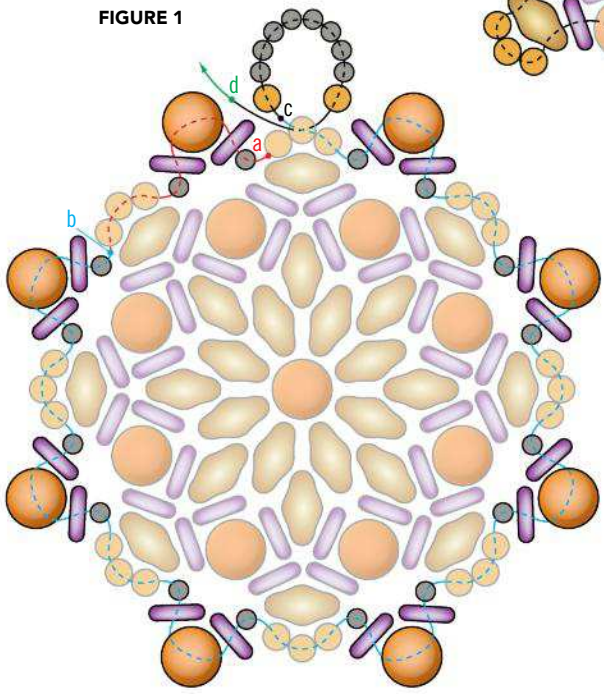


FIGURE 2



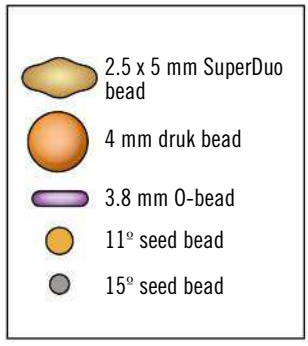


FIGURE 3

Raid your stash to make a casual and easy pair of earrings for your summer celebrations.

EARRING

1) On 1 yd. (.9 m) of thread, pick up eight SuperDuo beads. Leaving a 6-in. (15 cm) tail, sew through the beads again, and tie the working thread and tail together with a square knot. Sew through a couple of beads, and end the tail.

2) Pick up a 4 mm druk, and sew through the opposite SuperDuo **(figure 1, a–b)**. Sew back through the druk and the SuperDuo your thread exited at the start of this step, going in the same direction **(b–c)**. Continue through the open hole of the next SuperDuo **(c–d)**.

3) Pick up a SuperDuo, and sew through the open hole of the next SuperDuo **(d–e)**. Repeat this stitch seven times, retrace the thread path (not shown in the figure for clarity), and sew through the open hole of the first SuperDuo added in this round **(e–f)**.

4) Pick up an O-bead, a druk, and an O-bead, and sew through the open hole of the next SuperDuo **(f–g)**. Repeat this stitch seven times, retrace the thread path (not shown in the figure for clarity), and sew through the first O-bead and druk added **(g–h)**.

5) Pick up an O-bead, a SuperDuo, and three 11º seed beads, and sew through the open hole of the same SuperDuo **(figure 2, a–b)**. Pick up an O-bead, and sew through the next druk **(b–c)**. Repeat this stitch seven times, retrace the thread path (not shown in the figure for clarity), and step up through the first O-bead, SuperDuo, and three 11ºs added **(c–d)**.

6) Pick up a 15º seed bead, an O-bead, a druk, an O-bead, and a 15º, and sew through the next three 11ºs **(figure 3, a–b)**. Repeat this stitch seven times, retrace the thread path (not shown in the figure for clarity), and continue through the beadwork to exit a center 11º in a set of three **(b–c)**.

7) Pick up an 11º, eight 15ºs, and an 11º, and sew through the 11º your thread exited at the start of this step **(c–d)**. Retrace the thread path a couple of times, and end the thread. Open the loop of an earring finding, and attach it to the seed bead loop.

8) Make another earring. BB

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CHEERFUL SUNFLOWER BRACELET

designed by Josie Fabre

DIFFICULTY ●●○○○

three-drop peyote stitch

materials

bracelet 7½ in. (19.1 cm)

- 11º cylinder beads (Miyuki Delica)
  - **3 g** color A (DB0391, matte opaque olive luster)
  - **5 g** color B (DB2103, Duracoat opaque light squash)
  - **3 g** color C (DB0751, matte opaque yellow)
  - **2 g** color D (DB0794, dyed satin-finish opaque sienna)
  - **2 g** color E (DB0777, dyed satin-finish transparent topaz)
  - **1 g** color F (DB0378, matte metallic brick red)
  - **2 g** color G (DB1051, matte metallic bronze gold iris)
- **1** 1½-in. (38 cm) two-hole wooden toggle bead
- Fireline, 6 lb. test
- beading needle, #12

Find the Word chart at **FacetJewelry.com/resourceguide**

basics, p. 64

FacetJewelry.com/basics

- attaching a stop bead
- peyote stitch: three-drop; odd-count
- ending and adding thread

Welcome the summer sunshine with this botanical bracelet, using the quick stitch of three-drop peyote.

BAND

1) On a comfortable length of thread, attach a stop bead, leaving an 6-in. (15 cm) tail. Starting at the upper-right corner of the **pattern** for the body of the bracelet, pick up 30 11º cylinder beads for rows 1 and 2: four color As, two color Cs, and 24 As.

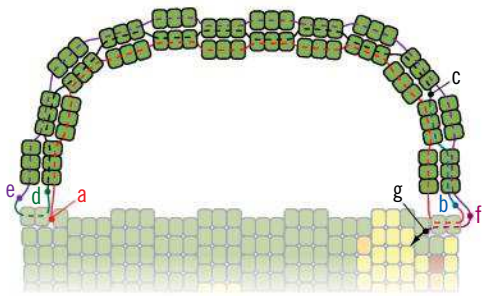
2) Following the **pattern** or the Word chart (get it at FacetJewelry.com/resourceguide), work the body of the bracelet in three-drop peyote stitch using the appropriate color cylinders. End and add thread as needed as you stitch. End the thread when you complete the band.

CLASP LOOP

1) Attach 1 yd. (.9 m) of thread to the beadwork, exiting the third end bead on the left side of the band, with the needle pointing toward the nearest edge of the beadwork **(figure 1, point a)**. Pick up 36 As, and sew through the end two As on the right side of the band **(a–b)**.

2) Working in three-drop peyote stitch, pick up three As, skip the last three cylinders added in step 1, and sew back through the next three beads **(b–c)**. Repeat this stitch five times **(c–d)**, and sew through the end two As on the left side of the band **(d–e)**.

3) Work as in step 2 to add one more row **(e–f)**, and sew through the same two end As with your needle going toward the opposite edge **(f–g)**.



11º cylinder beads
- color A
- color B
- color C
- color D
- color E
- color F
- color G

FIGURE 1

FIGURE 2

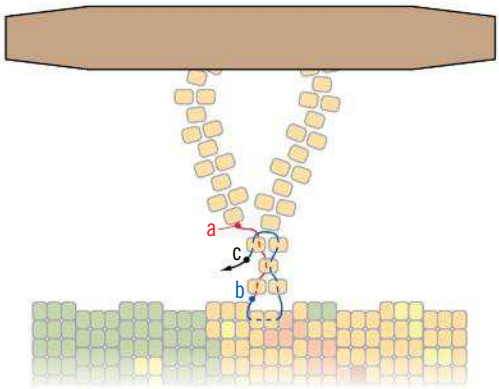


FIGURE 3

beaded clasp alternative

Stash buster!

Make your own toggle clasp with leftover cylinder beads. The following instructions make a ¾-in. (1.9 cm) toggle clasp. Adjust bead counts if you want a larger clasp.

To make a toggle ring: On 1 yd. (.9 m) of thread, pick up 36–40 15º seed beads, and tie them into a ring with a square knot, leaving a 12-in. (30 cm) tail. Work a round of tubular peyote stitch using 15ºs, and then work two rounds with 11º seed beads. Using the tail, work one round using 11ºs, and then zip up the two edge rounds to form a ring. End the threads.

To make a toggle bar: On 1 yd. (.9 m) of thread, pick up 14–16 11º or 15º seed beads, leaving a 6-in. (15 cm) tail. Work a total of 10–14 rows of flat even- or odd-count peyote, roll the strip into a tube, and zip up the end rows. End the threads.

Retrace the thread path through the loop a couple of times, and end the thread.

CLASP TOGGLE

1) On 1 yd. (.9 m) of thread, attach a stop bead, leaving an 6-in. (15 cm) tail. Pick up 32 Bs. Using Bs, work 16 peyote stitches **(figure 2)**.

2) Slide the peyote strip through the toggle, and center it. Making sure the strip is not twisted, zip the ends of the peyote strip together by sewing through the second-to-last up-bead on the other end of the strip and the next two beads **(figure 3, a–b)**. Sew through the two center beads at the remaining end of the band, and the next four beads on the end of the strip as shown **(b–c)**. Retrace the thread path of the join and connection to the band a couple of times, and end the working thread. Remove the stop bead, sew up through the adjacent bead on the other band, and end the tail. BB

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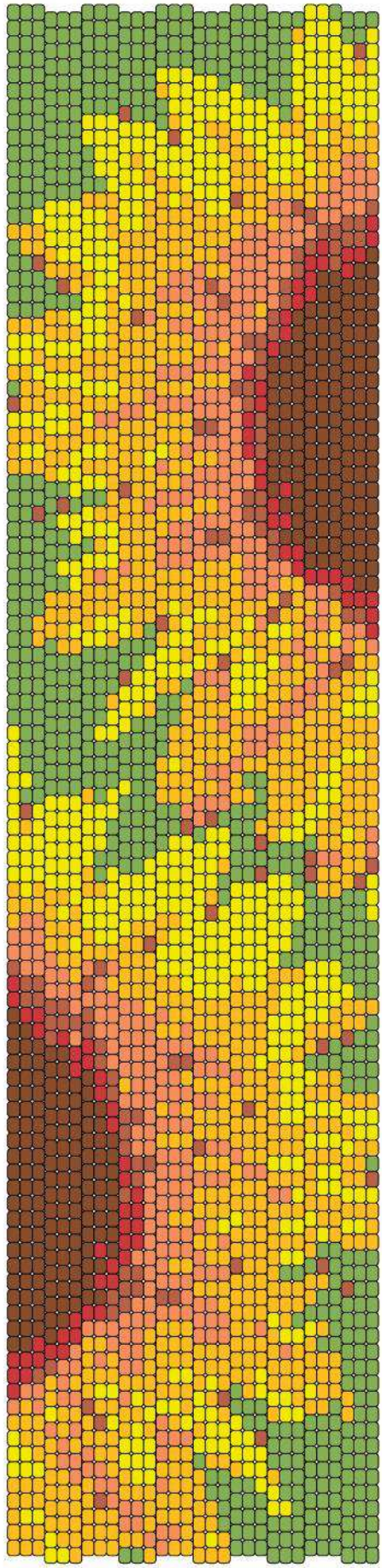


PATTERN

Earthy appeal

Appearing in a range of hues including red, tan, green, black, and white, abundant jasper offers tons of options for today's beader.

RESISTANCE IS FUTILE
All manner of lovely and affordable jaspers can easily be found as beads.

by Kia Resnick

1

2

3

Jasper, like its close cousin, agate, can be found in a mad array of colors and patterns: from red, orange, yellow, green, and tan, to black and white — all sometimes in the same piece. There are stripes, circles, scenery, and frondlike dendrites. Gemstone savvy readers will know that jasper is the name for all the opaque varieties of chalcedony, or microcrystalline quartz. Agate and jasper can also occur together, with both translucent and opaque material in the same deposit.

ANCIENT USES

The stones of the quartz family have been vital to humans since earliest prehistory. Archaeologists believe our humanoid ancestors wore and carried pieces of jasper as far back as 75,000 years ago.

More recently, green jasper bow drills used for starting fire have been found at the Mehrgarh site in Pakistan, one of the first places in South Asia where people are known to have farmed the land, dating back as far as 6500 BCE. All over the world, ancient peoples made jasper into spear and arrow points for killing animals and enemies, knives and scrapers for preparing hides and meat, and amulets for protection and healing.

Because the material can often be found in large, well-formed pieces, in addition to beads, seals and scarabs, jasper has been made into bowls and other vessels for at least 4,500 years. Carvings of that age start to show fine detail, in both portraiture and hieroglyph. Ancient Egyptians, as well as Greeks and Romans, believed jasper to have strong healing and protective powers. Some Native American cultures thought red jasper was the hardened blood of the earth itself, and considered it sacred.

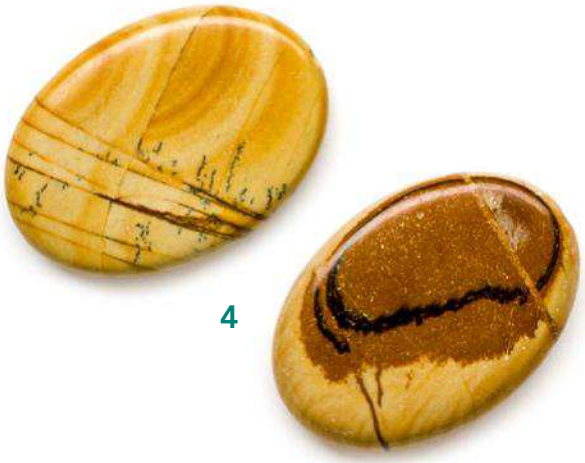
Modern gem healers believe jasper to be grounding, stabilizing, protective, warm, and nourishing, with a strong but gentle energy.

JASPER FOR SALE

Because of the never-ending variety of pretty, cuttable quality jasper found in nearly every part of the globe, gorgeous jasper beads can be found at incredibly reasonable prices. Commercial cutting of the local supply of agate and jasper has been done in Khambhat, India since 2,400 BCE, and is still predominantly done there by hand. But an enormous range of rough agate and jasper gets sent to China for factory production.

While most often natural, the material can be heated or dyed to change or enhance the color, and sometimes to enable unscrupulous sellers to misidentify it as a more costly stone. Look for a stronger hue in cracks and a chalky feeling, and use your common sense—if something identified as jasper is a neon purple or teal, do you think it came out of the ground that

1 round picture jasper beads 2 Dalmatian jasper 3 ocean jasper 4 large oval picture jasper beads 5 poppy jasper 6 picture jasper drop and square 7 fancy jasper 8 more ocean jasper 9 silver mist jasper



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color? Reputable, knowledgeable dealers should always disclose any treatment.

INCREDIBLE VARIETY

A stone currently being marketed as African turquoise or turquoise jasper is confusing a lot of bead buyers. Here's the deal: this is a type of spotted jasper, naturally occurring in a pale, greenish-blue color with lines and splotches of black, and commonly dyed a much deeper blue to resemble high-quality turquoise.

Turquoise, as we've covered in a past issue, is a completely different stone family, not at all similar to quartz. Turquoise is a much softer and less dense stone, and the careful observer will note the difference in surface polish and weight. Hard stones like quartz get smoother and shinier under polishing than turquoise or chrysocolla or malachite. A hank of turquoise beads will feel significantly lighter in weight than a similar quantity of jasper or agate. A lighter weight does not mean that it's real turquoise! But if it's just as heavy as any type of quartz, then it's not turquoise. Some people are better at feeling the difference than others, but it's mostly a matter of paying attention.

Orbicular jasper is that crazy polka-dotted kind, and though it can be found all over the world, the Madagascar variety, sold under the name "ocean jasper," tends to fetch much higher prices than most other jaspers.

The stone known as "imperial," or even "royal imperial," jasper is a mostly Mexican material that is found naturally in a range of colors from pink to soft brown to green, with a variety of darker patterning. This is sometimes color treated, and anything with a deep pink, purple, or bright teal is very unlikely to be natural. The material can be zone dyed, with patches of artificial color over the natural.

Picture jasper is a predominantly tan-colored material with patterning that really does look like miniature landscapes. As is true of many varieties of jasper, it was until recently mostly cabochon cut by hobbyist lapidaries.

These days, all manner of lovely jaspers can easily be found as beads in fabulous shapes and sizes, from 5 mm rounds to huge drilled cabs, polished rough shards, and faceted drops. With many strands in the two to twenty dollar price point, there are jaspers to tempt every beader, and no reason to resist the temptation. **BB**

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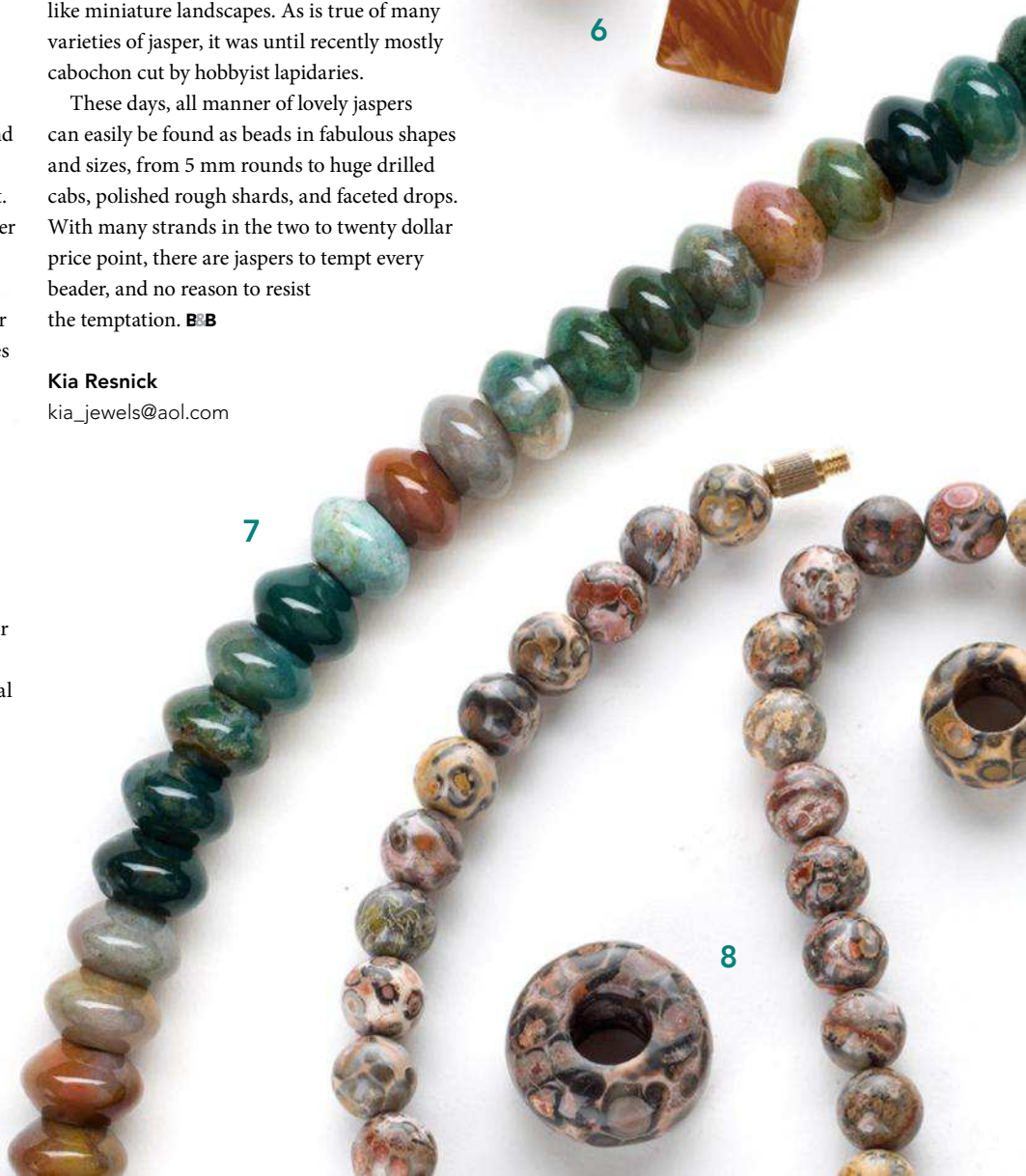

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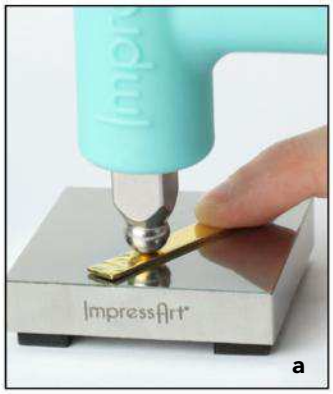
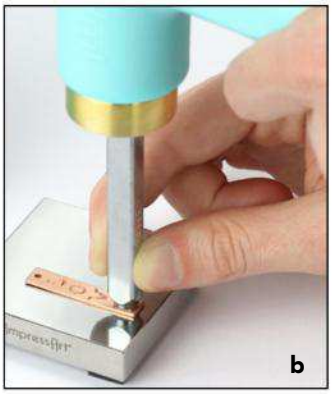
FRINGE ELEMENTS NECKLACE

designed by Rita Pannulla

DIFFICULTY ●○○○○

metal stamping, knotting





Discover how to use up all your leftover pieces of chain, leather, and stamping blanks with this swingy stash-busting necklace.

It's easy to customize the necklace shown to suit the supplies you have on hand. Use a different kind of cord or chain for the fringe, make more fringe or less, or add beaded dangles. The sky's the limit!

METAL BLANKS

1) Place a copper strip onto the steel bench block.

2) Place the Ball Pein Texture Stamper Head into the texture hammer, and tighten.

3) Use the Ball Pein Texture Stamper to texturize the copper strips, making sure to hammer around the edges **(photo a)**.

tip Pin the metal down with your finger, and hammer one half of the piece. Give it a quarter turn, and continue to hammer. If the piece curls while you are texturizing, place it face down on the block, and tap it lightly with the back of your hammer to flatten it.

4) Repeat step 3 with one more copper strip and two brass strips.

5) Place an untextured copper strip vertically on the steel block. Place a letter stamp on the blank at a 90-degree angle, and strike the stamp once with medium force. Repeat to create the word of your choice, one letter at a time — I stamped the word "love" **(photo b)**.

6) Highlight the impression with an enamel marker **(photo c)**. Wait two to three minutes, and wipe off the excess with a soft cloth.

7) Repeat step 6 with the two textured brass blanks.

8) Cut two brass strips and two copper strips so one end of each is angled. Use the enamel marker to coat the two angled brass strips with an even layer of enamel. Allow to dry.

ASSEMBLY

1) Cut 12 10–12-in. (25–30 cm) pieces of leather lacing.

2) Cut 10 3½–5 in. (8.9–13 cm) pieces of 2 mm ball chain.

3) Open a jump ring, slide the stamped "love" blank and an untextured brass blank onto the jump ring, and attach the jump ring to the center of the 4 mm ball chain.

Design option

You can make a fun, fringe-y necklace even if you don't have leather and metal blanks on hand. Use long strands of seed beads instead of leather, and swap out charms for the metal blanks.

4) Using one of the longer pieces of leather, fold it in half, and slide it behind your 4 mm ball chain. Fold the loop over the 4 mm ball chain, and begin to pull the ends of the leather through the loop. Before your cord is pulled through the loop, insert a piece of 2 mm ball chain so it sits inside the loop. Finish pulling the ends through the loop to make a lark's head knot, pulling tightly so that the 2 mm ball chain is resting inside your leather cord and behind the 4 mm ball chain. Apply a drop of Super Glue to the back of the knot near the 2 mm ball chain. Repeat this process to add another leather-and-ball-chain fringe on this side of the stamped pendant.

5) Repeat step 4 on the other side of your stamped pendant.

6) On each side, use a jump ring to attach a textured brass blank and an untextured, angled copper blank.

7) Repeat steps 4–6.

8) On each end, attach one more leather-and-ball-chain fringe and one leather-only fringe.

9) If desired, cut additional copper and brass strips into small rhombus shapes, and glue them to the leather fringe. BEB

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materials

necklace 22 in. (56 cm) plus 5-in. (13 cm) fringe

- ImpressArt supplies
  - assorted copper and brass strips, ¼ x 1½ in. (6 mm x 3.8 cm)
  - **5** 7 mm jump rings, brass
  - 2 mm ball chain, copper and brass, in varying lengths
  - 4 mm letter stamps (Sailor)
  - Antique Stamp Enamel marker (green)
  - Ball Pein Texture Stamper Head
  - metal stamping hammer
  - steel bench block
  - Sticker Guides and/or Stamp Straight Tape (optional)
  - Texture Stamper
- leather or suede lacing (3–4 mm wide, assorted lengths)
- 18 in. (46 cm) 4 mm ball chain
- chainnose pliers
- soft cloth
- cyanoacrylate adhesive, such as Super Glue

basics, p. 64

FacetJewelry.com/basics

- opening and closing jump rings
- lark's head knot

Stamping tips

- If the stamp has an ImpressArt logo, make sure it is facing you to ensure you are stamping in the correct direction.
- If desired, use sticker guides or tape to line up your letters accurately.

Bouclé bracelet

Create a kongoh gumi braid with a nubby texture using two sizes of seed beads.

designed by Michelle Phipps

materials
turquoise/bronze bracelet
9 in. (23 cm)

- **10 g** 6º seed beads (Miyuki 4514, opaque turquoise blue Picasso)
- **15 g** 8º seed beads, color A (Miyuki 650, silver-lined dark gray alabaster)
- **10 g** 8º seed beads, color B (Miyuki 83, metallic brown iris)
- S-lon or C-lon cord, Tex 210 (0.5 mm, gray and turquoise)
- **1** toggle clasp
- tapestry needle
- kumihimo disk with **8** plastic bobbins and a 50 g counter weight
- glue (GS Hypo cement)
- thread burner or scissors

Find info for the alternate colorways at **FacetJewelry.com/resourceguide**

basics, p. 64
- surgeon's knot

FacetJewelry.com/basics

SETUP

1) Cut four cords — two of each color — to 48–52 in. (1.2–1.3 m) each. This cord length will make a 7–8-in. (18–20 cm) beaded braid. For a different length, use this formula: Determine the desired finished length of your project, and add 1 in. (2.5 cm). This is how long your braid will be. Multiply the finished braid length by six to determine how long to cut each of the four cords.

2) Place the two turquoise cords across the disk, positioning them in the slots adjacent to the North and South dots. Place the two gray cords in the slots adjacent to the West and East dots. Center all four cords over the hole in the disk.

3) Slide one half of the toggle clasp onto the cords in the W and S positions **(photo a)**. Push the toggle through the hole in the disk so it hangs below the cord.

4) String each cord with 5 in. (13 cm) of beads according to the **Bead and cord layout**. After stringing each cord, wind the end onto a bobbin so there is about 4 in. (10 cm) of cord between the disk and bobbin.

5) Tie a piece of scrap cord onto the toggle, and attach your counterweight to it.

BRAIDING

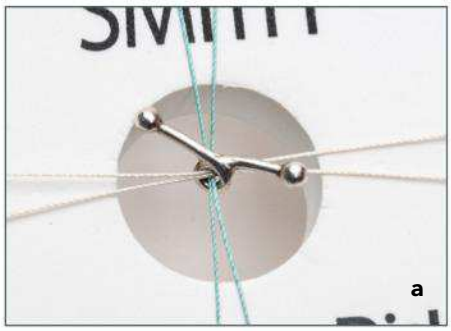
1) Begin a braid with no beads using the following two movements:

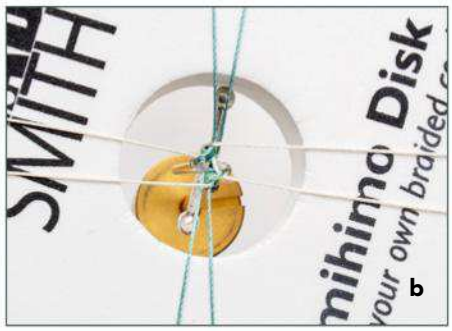
Movement 1: Bring the top-right cord down, and place it next to the bottom-right cord **(figure 1)**. Bring the bottom-left cord up, and place it next to the top-left cord **(figure 2)**. Rotate the disk 90 degrees counter-clockwise **(figure 3)**.

Movement 2: Repeat "Movement 1" with the two cords that are now in the top-right and bottom-left positions.

Repeat these two movements to create a braid that is about ½ in. (1.3 cm) long and all the cords are back in their original positions.

2) Continue braiding as before, but add beads as you work: With each cord movement, slide a bead down to the point of braiding before you move the cord. Tuck the bead under the cord





Bead and cord layout

Cords 1 and 5: 6º seed beads
Cords 2 and 6: color B, 8º seed beads
Cords 3, 4, 7, and 8: color A, 8º seed beads

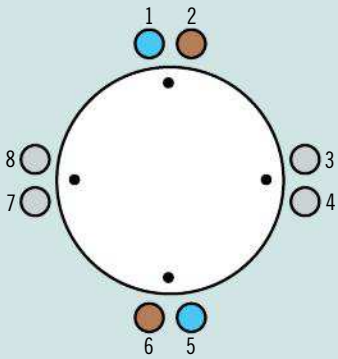


FIGURE 1

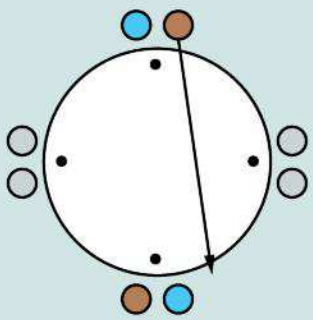


FIGURE 2

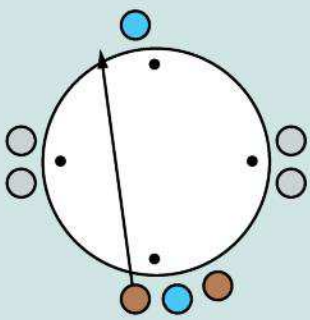
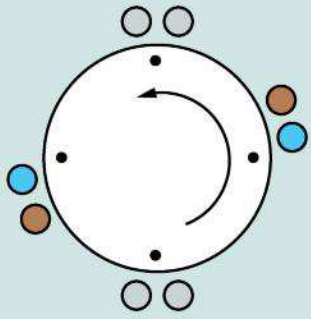


FIGURE 3



that crosses the cord you are working with, and then cross the cord as usual **(photo b)**.

Release more thread and beads from the bobbins as needed. As the braid progresses, move the counterweight up the braid to maintain even tension.

3) When you run out of beads or your braid reaches the desired length, work as in step 1 to end with about 1 in. (2.5 cm) of unbeaded braid. Depending upon the size and shape of the clasp loop, this unbeaded braid may need to be longer or shorter. You need it to be long enough to make a loop that will attach the remaining half of the clasp.

FINISHING

1) With the two cords that would be the next ones to be moved if you were to continue braiding, tie a surgeon's knot **(photo c)**. Apply a small dab of glue to the knot, and allow to dry completely.

2) Remove the braid from the disk, unwind the bobbins, and remove any extra beads from the cords. String the remaining half of the toggle clasp onto the 1-in. (2.5 cm) unbeaded braid **(photo d)**.

3) Starting with one of the cords that were knotted and glued in step 1, attach a tapestry needle to the end of the cord, and sew into the end of the braid to form a loop that attaches the clasp, exiting about ¼ in. (6 mm) in from the end of the braid. Sew back and forth through the braid a few times, being sure you don't sew through any beads **(photo e)**.

4) Repeat step 3 with all the remaining cords **(photo f)**. Using scissors or a cord burner, trim each cord close to the braid. **BB**

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Kumi Q&A

Kumi Q&A

Know your marudai

by Adrienne Gaskell

Q I'm interested in getting a marudai. What should I look for?

A When purchasing or making a marudai (ma-ru-dye), the most important part is the wooden top of the marudai. The mirror, or Kagami (Japanese) as the top is called, should have a velvety surface so it lightly grips the warp cords without grabbing them. The mirror should NOT be varnished. Over time, climate may cause variations on the surface, especially at a seam or the outer edge. The mirror can be lightly sanded with 400-grit sandpaper or fine steel wool.

For beaded braids, a 10-in. (25 cm) diameter mirror is recommended. Larger mirrors are designed for up to 36 tama — this amount is more common with fiber braids, as most beaded braids are four to 16 warps. It is important for the mirror to have a depression in the surface at the center of the mirror leading to the center hole (Hekomi). This is important, as it allows the fibers to fall into place with little to no friction near the point of braiding (the point at which the braid is formed). It also will allow the braider to assess the braid tension during braiding.

Marudai are commonly available in two heights: traditional, or Japanese-style, of 16–20 in. (41 cm to 51 cm), which are designed to be used in a kneeling position. Alternatively, they can be placed on a table top for braiding in a standing position or a stool can be used to raise a marudai to working height. The Western-style marudai is designed to be used sitting in a chair. It is typically about 26 in. (66 cm) tall. Also, 4-in. (10 cm) leg extensions can be added to make the overall height about 30 in. (76 cm), which is generally more comfortable to use when making beaded braids.

The best marudai screw together, making them easy to assemble and disassemble. The screws make a more secure connection and also are great for travel. Some marudai simply have holes in the underside of the mirror and the base, allowing the legs to fit tightly into the holes. These can get loose over time, making the marudai less stable when in use.

Excellent tools are well worth the investment because they last a lifetime, and are more enjoyable to use. Two makers of quality marudai in the U.S. are fiberartistsupply.com and braidershand.com. Or you can make your own marudai to Japanese specifications, which you can find here: amksoc.org/wp-content/uploads/ 2016/10/Marudai-Measured-Drawing.pdf. Thanks to Michael Hattori for providing this information and to the American Kumihimo Society for sharing it.

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THREAD AND KNOTS

ENDING AND ADDING THREAD

To end a thread, sew back through the last few rows or rounds of beadwork, following the thread path of the stitch and tying two or three half-hitch knots (see "Half-hitch knot") between beads as you go. Sew through a few beads after the last knot, and trim the thread.

To add a thread, sew into the beadwork several rows or rounds prior to the point where the last bead was added, leaving a short tail. Follow the thread path of the stitch, tying a few half-hitch knots between beads as you go, and exit where the last stitch ended. Trim the short tail.

HALF-HITCH KNOT

Pass the needle under the thread bridge between two beads, and pull gently until a loop forms. Sew through the loop, and pull gently to tighten the knot and draw it into the beadwork.

SQUARE KNOT

1) Cross one end of the thread over and under the other end. Pull both ends to tighten the first half of the knot.
2) Cross the first end of the thread over and under the other end. Pull both ends to tighten the knot.

LARK'S HEAD KNOT

Fold a cord in half and lay it behind a ring, loop, bar etc. with the fold pointing down. Bring the ends through the ring from back to front, then through the fold, and tighten.

SURGEON'S KNOT

1) Cross one end of the thread over and under the other twice. Pull both ends to tighten the first half of the knot.
2) Cross the first end of the thread over and under the other end. Pull both ends to tighten the knot.

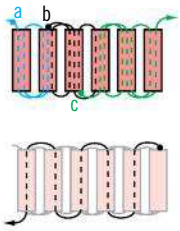
ATTACHING A STOP BEAD

Use a stop bead to secure beads temporarily when you begin stitching: Pick up the stop bead, leaving the desired length tail. Sew through the stop bead again in the same direction, making sure you don't split the thread inside the bead. If desired, sew through the bead one more time for added security.

STITCHING

Ladder stitch

MAKING A LADDER, TRADITIONAL METHOD



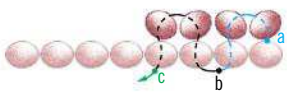
1) Pick up two beads, and sew through them both again, positioning the beads side by side so that their holes are parallel **(a–b)**.

2) Add subsequent beads by picking up one bead, sewing through the previous bead, and then sewing through the new bead **(b–c)**. Continue for the desired length ladder. This technique produces uneven tension, which you can correct by zigzagging back through the beads in the opposite direction.

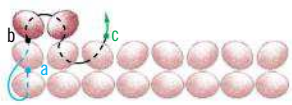
Herringbone stitch

FLAT STRIP

1) Work the first row in ladder stitch (see "Ladder stitch: Making a ladder") to the desired length using an even number of beads, and exit the top of the last bead added.



2) Pick up two beads, and sew down through the next bead in the previous row **(a–b)** and up through the following bead in the previous row. Repeat **(b–c)** across the first row.



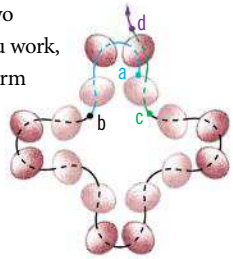
3) To turn to start the next row, sew back through the last bead of the pair just added **(a–b)**.

4) To work the next row, pick up two beads, sew down through the next bead in the previous row and up through the following bead **(b–c)**. Continue adding pairs of beads across the row. To turn without having thread show on the edge, pick up an accent or smaller bead before you sew back through the last bead of the pair you just added.

TUBULAR

1) Work a row of ladder stitch (see "Ladder stitch: Making a ladder") to the desired length using an even number of beads. Form it into a ring to create the first round (see "Ladder stitch: Forming a ring"). Your thread should exit the top of a bead.

2) Pick up two beads, and sew down through the next bead in the previous round **(a–b)**. Sew up through the following bead. Repeat to complete the round **(b–c)**, and step up through the next bead in the previous round and the first bead added in the new round **(c–d)**.

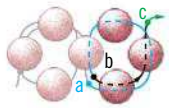


3) Continue adding two beads per stitch. As you work, snug up the beads to form a tube, and step up at the end of each round until your rope is the desired length.

Right-angle weave

FLAT STRIP

1) To start the first row of right-angle weave, pick up four beads, and tie them into a ring (see "Square knot"). Sew through the first three beads again.



2) Pick up three beads. Sew through the last bead in the previous stitch **(a–b)**, and continue through the first two beads picked up in this stitch **(b–c)**.

3) Continue adding three beads per stitch until the first row is the desired length. You are stitching in a figure-8 pattern, alternating the direction of the thread path for each stitch.

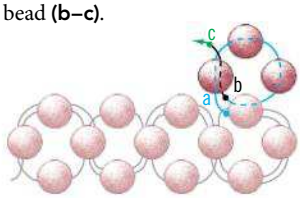
FORMING A STRIP INTO A RING

Exit the end bead of the last stitch, pick up a bead, and sew through the end bead of the first stitch. Pick up a bead, and sew through the end bead of the last stitch. Retrace the thread path to reinforce the join.

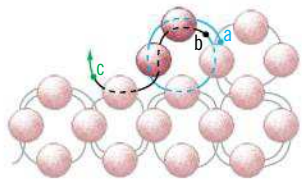
ADDING ROWS

1) To add a row, sew through the last stitch of row 1, exiting an edge bead along one side.

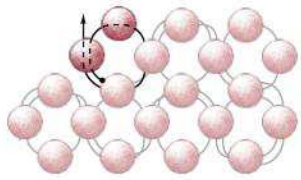
2) Pick up three beads, and sew through the edge bead your thread exited in the previous step **(a–b)**. Continue through the first new bead **(b–c)**.



3) Pick up two beads, and sew back through the next edge bead in the previous row and the bead your thread exited at the start of this step **(a–b)**. Continue through the two new beads and the following edge bead in the previous row **(b–c)**.



4) Pick up two beads, and sew through the last two beads your thread exited in the previous stitch and the first new bead. Continue working a figure-8 thread path, picking up two beads per stitch for the rest of the row.



TUBULAR

1) Work a flat strip of right-angle weave that is one stitch shorter than needed for the desired circumference of the tube. Form the strip into a ring, and exit an edge bead.

2) Add rounds, picking up three beads in the first stitch, two beads in the subsequent stitches, and one bead in the final stitch to join the first and last stitches in the round.

Cubic right-angle weave (CRAW)

Each cubic right-angle weave (or CRAW) unit has six surfaces — four sides, a top, and a bottom. Each surface is made up of four beads, but since the beads are shared, 12 beads are used to make the first unit, and only eight beads are used for each subsequent CRAW unit. For clarity, we used two colors of beads in the how-to photos.

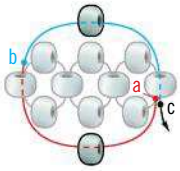
WORKING THE FIRST CRAW UNIT

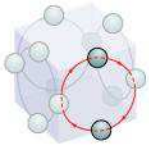
1) On the specified length of thread, pick up four beads. Tie the beads into a ring with a

square knot, leaving the specified length tail, and continue through the first two beads in the ring. This ring of beads will count as the first stitch of the unit.

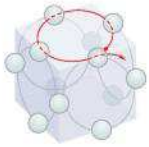
2) Work two right-angle weave stitches off of the bead your thread is exiting to create a flat strip of right-angle weave.

3) To join the first and last stitches: Pick up a bead, sew through the end bead in the first stitch **(a–b)**, pick up a bead, and sew through the end bead in the last stitch **(b–c)**. The figure at right shows a 3D view of the resulting cube-shaped unit.



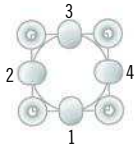


4) To make the unit more stable, sew through the four beads at the top of the unit. Sew through the beadwork to the bottom of the unit, and sew through the four remaining beads. This completes the first CRAW unit.



WORKING MORE RAW UNITS

1) Each new CRAW unit is worked off of the top four beads of the previous unit. These beads are identified in the figure at right. Sew through the beadwork to exit one of these top beads.



2) For the first stitch of the new unit: Pick up three beads, and sew through the top bead your thread exited at the start of this step. Continue through the three beads just picked up. Sew through the next top bead in the previous unit.

3) For the second stitch of the new unit: Pick up two beads, and sew through the side bead in the previous stitch, the top bead your thread exited at the start of this stitch, and the next top bead in the previous unit.

4) For the third stitch of the new unit: Repeat step 3, and continue through the side bead in the first stitch of the new unit.

5) For the fourth stitch of the new unit: Pick up a bead, and sew through the side bead in the previous stitch and the top bead in the previous unit.

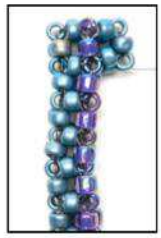
6) To make the unit more stable, sew through the beadwork to exit a top bead in the new unit, and sew through all four top beads. This completes the new CRAW unit.

7) Repeat steps 2–6 for the desired number of CRAW units.

SUBSEQUENT ROWS

To make multiple rows, you'll share the beads along one edge of the CRAW units. The shared edge beads are shown in purple in the following photos.

1) Work as in "Working more CRAW units" off the four edge beads of the last stitch in the previous row to add a new unit. Exit the bottom bead of the new unit.



2) Pick up two beads, and sew through the bottom edge bead in the next unit of the previous row. Sew through the bead your thread exited at the start of this step and the first bead added in this stitch.

3) Pick up two beads, and sew through the edge bead of the previous unit in this row, the bead your thread exited at the start of this step, the next bead of the previous stitch, and the center edge bead of the unit in the previous row.

4) Pick up a bead, sew through the center edge bead of the previous stitch, the bottom bead, the bead your thread exited at the start of this step, and the bead just added.

5) To complete the unit, sew through the four top beads of the new unit to stabilize them.

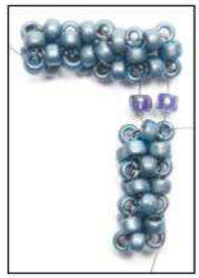
6) Continue working as in steps 2–5 for the desired length.

WORKING A JOINING UNIT

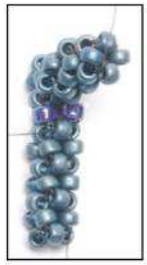
A joining unit is used to connect two completed CRAW units to each other. Units may be joined end to end or perpendicular to one another (as shown in the following photos).

1) Sew through the beadwork to exit a top bead in one unit.

2) For the first stitch of the joining unit: Pick up a bead, sew through the corresponding bead in the other unit, pick up a bead, and sew through the bead your thread exited at the start of this step. Sew through the first bead added and the adjacent bead in the next side. If you are joining pieces at an angle, try to do the stitches on the inside of the angle first.



3) For the second stitch of the joining unit: Pick up a bead, and sew through the corresponding bead in the other unit, the previous joining bead, the bead your thread exited at the start of this stitch, and the bead just added. Sew through the adjacent bead in the next side.

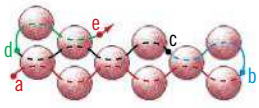


4) For the third stitch of the joining unit: Pick up a bead, and sew through the corresponding bead in the other unit, the previous joining bead, the bead your thread exited at the start of this stitch, and the bead just added. Sew through the adjacent bead in the next side.

5) For the fourth stitch of the joining unit: All beads are already in place. Simply sew through the four beads that remain unconnected.

Peyote stitch

FLAT EVEN-COUNT



1) Pick up an even number of beads, leaving the desired length tail **(a–b)**. These beads will shift to form the first two rows as the third row is added.

2) To begin row 3, pick up a bead, skip the last bead added in the previous step, and sew back through the next bead, working toward the tail **(b–c)**. For each stitch, pick up a bead, skip a bead in the previous row, and sew through the next bead until you reach the first bead picked up in step 1 **(c–d)**. The beads added in this row are higher than the previous rows and are referred to as "up-beads."

3) For each stitch in subsequent rows, pick up a bead, and sew through the next up-bead in the previous row **(d–e)**. To count peyote stitch rows, add the total number of beads along both straight edges.

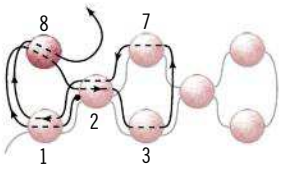
Peyote stitch

FLAT ODD-COUNT

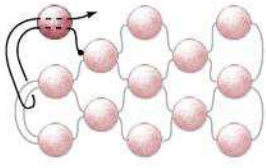
Odd-count peyote is the same as even-count peyote, except for the turn on odd-numbered rows, where the last bead of the row can't be attached in the usual way because there is no up-bead to sew through.

1) Begin as for flat even-count peyote, but pick up an odd number of beads. Work row 3 as in even-count, stopping before adding the last bead.

2) Work a figure-8 turn at the end of row 3: Sew through the first bead picked up in step 1 (bead #1).



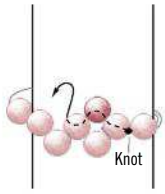
Pick up the last bead of the row you're working on (bead #8), and sew through beads #2, #3, #7, #2, #1, and #8.



You can work the figure-8 turn at the end of each odd-numbered row, but this will cause this edge to be stiffer than the other. Instead, in subsequent odd-numbered rows, pick up the last bead of the row, sew under the thread bridge between the last two edge beads, and sew back through the last bead added to begin the next row.

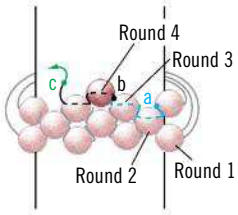
TUBULAR

Tubular peyote stitch follows the same stitching pattern as flat peyote, but instead of sewing back and forth, work in rounds.



1) Pick up an even number of beads, and tie them into a ring with a square knot (see "Square knot"), leaving the desired length tail. If desired, slide the ring onto a dowel.

2) Sew through the first bead in the ring. Pick up a bead, skip a bead in the ring, and sew through the next bead. Repeat to complete the round.



3) To step up to start the next round, sew through the first bead added in this round **(a–b)**.

4) Pick up a bead, and sew through the next bead in round 3 **(b–c)**. Repeat this stitch to complete the round.

5) Repeat steps 3 and 4 for the desired length tube.

THREE-DROP

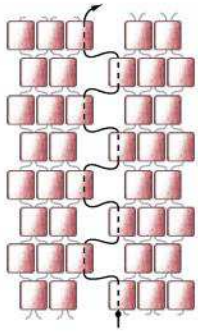
Work three-drop peyote stitch the same way as basic flat peyote, but treat trios of beads as if they were single beads.

1) To work in even-count three-drop peyote, pick up an even number of beads that is divisible by three. For odd-count three-drop peyote, pick up an odd number of beads that is divisible by three.

2) To begin row 3, pick up three beads, skip the last three beads added in step 1, and sew back through the next three beads. Repeat this stitch across the row.

3) For subsequent rows, pick up and sew through three beads per stitch. Work each turn the same as in regular flat peyote, using the odd-count turn if you began with an odd number of beads.

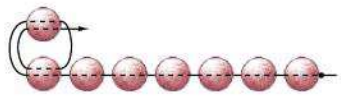
ZIPPING UP OR JOINING



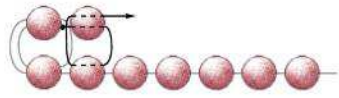
To join two pieces of flat peyote invisibly, match up the two pieces so the end rows fit together. "Zip up" the pieces by zigzagging through the up-beads on both ends.

Square stitch

1) String all the beads needed for the first row, then pick up the first bead of the second row. Sew through the last bead of the first row and the first bead of the second row again. Position the two beads side by side so that their holes are parallel.



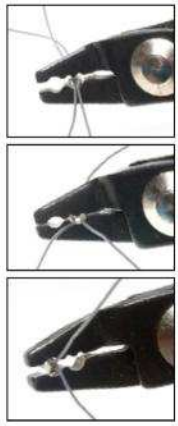
2) Pick up the next bead of row 2, and sew through the corresponding bead in row 1 and the new bead in row 2. Repeat across the row.



STRING AND WIREWORK

CRIMPING

Use crimp beads to secure flexible beading wire. Slide the crimp bead into place, and squeeze it firmly with chainnose pliers to flatten it. Or, for a more finished look, use crimping pliers:



1) Position the crimp bead in the hole that is closest to the handle of the crimping pliers.

2) Holding the wires apart, squeeze the pliers to compress the crimp bead, making sure one wire is on each side of the dent.

3) Place the crimp bead in the front hole of the pliers, and position it so the dent is facing the tips of the pliers. Squeeze the pliers to fold the crimp in half.

4) Tug on the wires to ensure that the crimp bead is secure.

OPENING AND CLOSING LOOPS AND JUMP RINGS

1) Hold a loop or a jump ring with two pairs of pliers, such as chainnose, flatnose, or bentnose pliers.

2) To open the loop or jump ring, bring the tips of one pair of pliers toward you, and push the tips of the other pair away from you.

3) Reverse step 2 to close the open loop or jump ring.

PLAIN LOOP

1) Using chainnose pliers, make a right-angle bend in the wire directly above a bead or other component or at least ¼ in. (6 mm) from the end of a naked piece of wire. For a larger loop, bend the wire farther in.

2) Grip the end of the wire with roundnose pliers so that the wire is flush with the jaws of the pliers where they meet. The closer to the tip of the pliers that you work, the smaller the loop will be. Press downward slightly, and rotate the wire toward the bend made in step 1.

3) Reposition the pliers in the loop to continue rotating the wire until the end of the wire touches the bend.

WRAPPED LOOP

1) Using chainnose pliers, make a right-angle bend in the wire about 2 mm above a bead or other component or at least 1¼ in. (3.2 cm) from the end of a piece of wire.

2) Position the jaws of the roundnose pliers in the bend. The closer to the tip of the pliers that you work, the smaller the loop will be.

3) Curve the short end of the wire over the top jaw of the roundnose pliers.

4) Reposition the pliers so the lower jaw fits snugly in the loop. Curve the wire downward around the bottom jaw of the pliers. This is the first half of a wrapped loop.

5) To complete the wraps, grasp the top of the loop with one pair of pliers.

6) With another pair of pliers, wrap the wire around the stem two or three times. Trim the excess wire, and gently press the cut end close to the wraps with chainnose pliers. BB

BONUS TIP!

figure 1

figure 2

Easy herringbone start

As a beading teacher, I am always looking for ways to simplify complicated or difficult techniques for my students. Here's what I came up with to make the first rows of herringbone stitch an easier task. String four beads following the bead and color sequence in your design, then go through the beads again in the same direction (figure 1). String four more beads and go through them a second time (figure 2). Continue across the row, allowing about half a bead's width of space between groups. If you're working in flat Ndebele, turn, pick up two beads, and stitch back across the row (row 3) following the directions for your project. If you're working a circular design, go down the first bead strung and up the bead next to it to complete the circle. String two beads to start round 3 and continue.

– Cheryl Lawson, Washougal, WA

If you have tips, send emails to editor@beadandbutton.com, and put "Tip" in the subject line.

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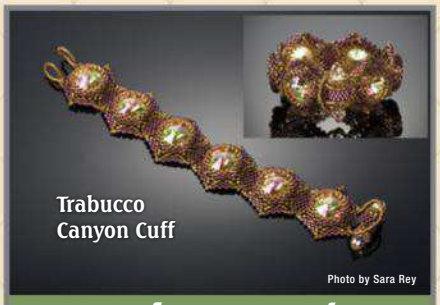

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Fordite: A jewelry-lover's fortuitous accident

by Cindy Crain Newman

You won't find fordite in your rockhound's handbook, but this upcycled composite is perfect for eco-friendly jewelry designs.

Fordite, often called "Detroit Agate" or "Motor Agate," has been made into stunning jewelry pieces, but it's really an industrial artifact from the automotive factories in Detroit, Michigan.

Years ago, a car frame would be spray-painted by hand by plant workers. The multiple colors and layers of hardened paint would build up on the tracks and skids below. The car bodies moved onward on the assembly line into ovens where the paint was cured, and the layers hardened even more. Over time, this "slag" became heavy and thick, and had to be removed.

There are lots of stories in Motor City about automotive plant workers who saw beauty in this industrial by-product and took it home. Rockhounds discovered that, like gemstones, it could be cut and polished pretty easily, and put into jewelry settings.

The earliest pieces are the most treasured and are mostly blacks and browns. Some fordite has distinctive gray primer layers between swirls of more colorful metallic paint. Especially coveted is fordite from the Ford River Rouge Plant, because of the bright green and orange colors.

The hand spraying that created fordite was phased out on the assembly line in the 1970s, when robots and electrostatic painting processes were installed. But collectors and family members of former autoworkers still search for fordite as an historic and nostalgic souvenir of that period of automotive production. **B&B**

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